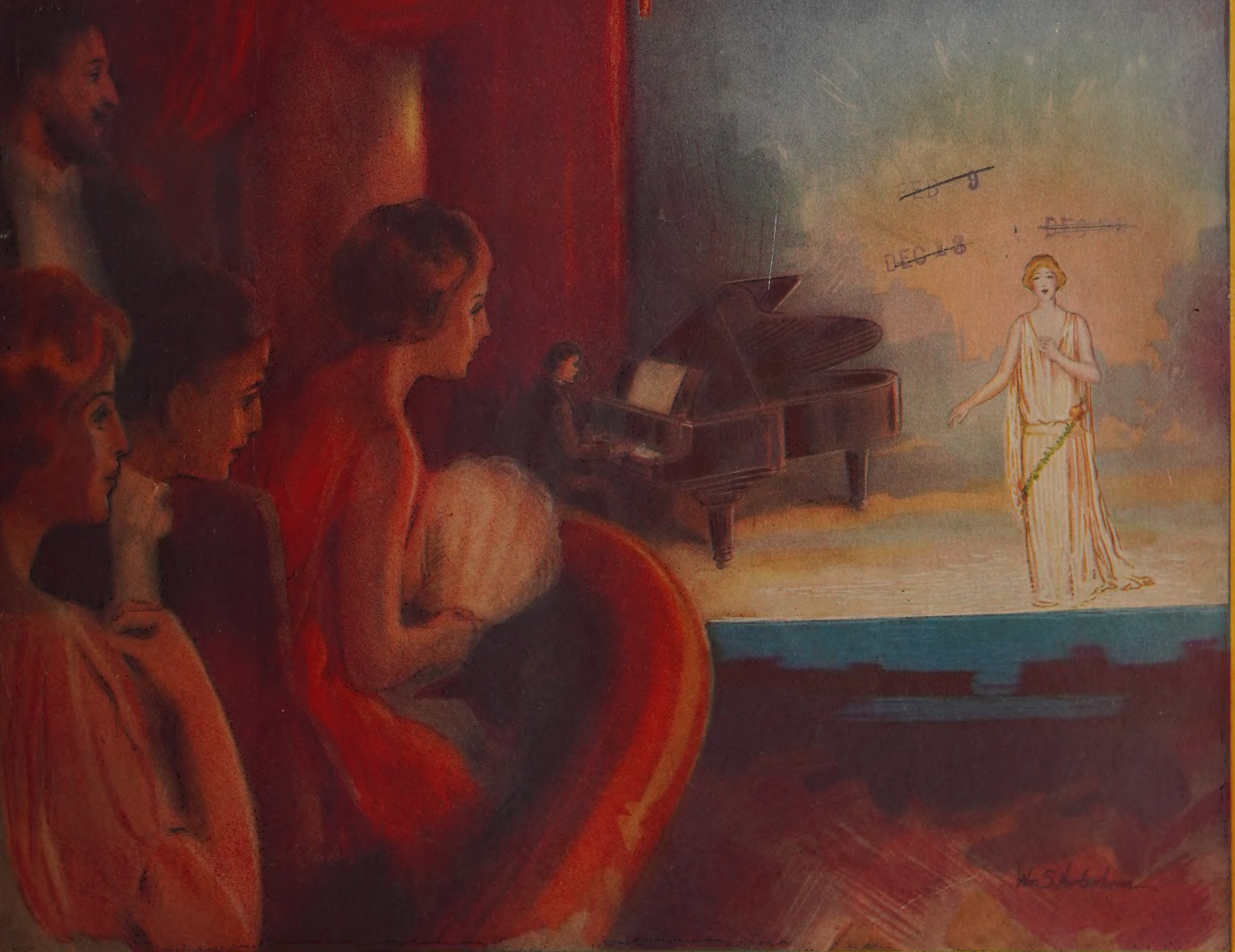


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# The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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## The World of Music

**Wagner's Piano**, presented to him by King Ludwig of Bavaria, and on which some of his famous music dramas were composed, after having been lost for some years, has been found by an American soldier and is now in New York. Wagner was also known to value very highly an American-made piano.

**Two New Musical Knights** have been created recently by King George V. Henceforth we shall know them as Sir Henry Walford Davies and Sir Richard Runciman Terry. Each of them has been for years among the most active and successful of musical workers in Britain.

**Vincent d'Indy**, paradoxical as it may seem, is reported to be completing a comic opera, deriving his subject from an incident of the Trojan War which he has adapted to the recent "International unpleasantness."

**A Monument to Cesar Franck** was dedicated on November 25th, in the foyer of the Royal Conservatoire of Liège. It was a gift from the city of Paris to the city of Liège. Queen Elizabeth, of Belgium, and leading statesmen and educators of France and Belgium were in attendance. Gala performances of Franck's compositions were given on the afternoon and evening of the 26th.

**The Bayreuth Festival Theater**, which has now been closed for eight years, will not be reopened till the summer of 1924. Though funds are already subscribed for the resuming of these world-famous performances, necessary repairs to the house and its appliances will render it impossible to be ready for their use in the summer of 1923.

**Marie Rappold May Sing in Her Apartment** at night, by the decision of Justice Panken of the Municipal Court of New York in an eviction case brought by her landlady, who attempted to extort an additional thousand dollars in rental from the diva.

**Shreveport, Louisiana, to the Fore!** A Citizens' Educational Council provides Shreveport with the best possible attractions along artistic and educational lines. Any citizen may hear these gratis by merely asking for a ticket. The series is supported by a fund subscribed by leading business firms and private citizens. "Who follows in their train?"

**The Munich Summer Festival** will be confined mostly to works of Mozart, Wagner and Richard Strauss. Aside from the standard Wagner operas, his *Das Liebesverbot* (its first performance since 1836) and *Rienzi* will be revived.

**"Mockery, Deceit and Vengeance,"** a comic opera by the late Max Bruch, is to have its first presentation in Berlin.

**William Baines**, one of the most promising of the younger English composers, died November 6th, at his home in York. Though but twenty-three years of age, and living most of these amid provincial environments, he had acquired a rather remarkable command of the current idiom and had orchestral and piano compositions of a high order to his credit.

**A Heinrich Schütz Society** has been formed at Dresden, with the aim of diffusing knowledge of the pre-Bachian musical works by means of their publication and performance.

**A Monument to Edouard Lalo**, composer of *Le Roi d'Ys*, has been dedicated at Lille where he was born a hundred years ago.

**Tamaki Miura**, the first singer of the *Land of the Chrysanthemum* and the *Cherry Blossom* to rise to international fame, is this season again winning American triumphs.

**A National Director of Music** has been inaugurated in Wales. The post has been created through the generosity of a private philanthropist; and Sir Walford Davies, the new Welsh knight, is to be the first incumbent.

**Jan Kubelik**, master violinist, has the permission of the Czech Government to purchase the estate in Slovakia of Count Albert Apponyi, former Hungarian Premier. Kubelik's wife was a Hungarian, and it is thought that he wishes to show his gratitude to Hungary by buying and preventing the division of this property which for centuries belonged to the Apponyi family, always great patrons of art.

**The Juilliard Musical Foundation**, with its resources of \$7,000,000, has begun its work as purposed by the founder. For the present only the helping of deserving students has been attempted. Information of the workings of the Foundation may be had from Dr. Eugene Nobel, Executive Secretary, Guaranty Trust Building, Fifth Avenue, New York.

**A Municipal Male Chorus** of one hundred voices, for the musical, ethical and material uplift of the city and county, has been organized and sponsored by the Mayor and City Commissioners of Ogden, Utah. Free concerts and proper music for important municipal and public events are among the services it will render to the community.

**The Original Player-Piano**, invented by Edwin S. Votey, in 1896, has been presented to the Smithsonian Institute in Washington.

**The Eighth Biennial Prize Competition for American Composers** is announced by the National Federation of Music Clubs. Full particulars will be forwarded to prospective contestants by Mrs. Edwin B. Garrigues, Chairman of the Division of American Composers, 201 Bellevue-Stratford, Philadelphia, Pa.

**The Prize of Rome in Musical Composition**, two thousand dollars in all, is offered for a third time by the American Academy of Rome. Applications will be received till March 1st. Full particulars may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy of Rome, 101 Park Avenue, New York.

**Morristown Symphony Orchestra** (New Jersey), with a membership of eighty-five and Christian Kreins, of New York, as Conductor, is a fair example of what may be accomplished in a comparatively small community when initiative and enthusiasm are back of the idea.

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**Lá Lyre** is a new monthly Musical and Theatrical Review from Montreal, Canada. We are glad to welcome the second number of its Vol. 1 to our desk and to congratulate the management and staff on its excellent typography and especially on the interesting contents.

**The Colonne Concerts of Paris** will celebrate this year the fiftieth anniversary of their organization.

**Granville Bantock** is nearing the completion of his latest work in large proportions. It is a setting of the *Song of Solomon*, which is to be divided into five scenes or days. It is to be cast in a dramatic form by assigning the parts to a few characters.

**Jaroslav Kocian**, who first toured America in rivalry to Kubelik's premier bid for our favor, and who has not been our guest in the last ten years, is with us again for a short tour.

**The Music Supervisors' National Conference** will be held at Cleveland from April 9th to 13th, 1923. This splendid organization—this year under the presidency of Prof. Karl Gherkins, of Oberlin—is growing larger and more useful every year. One of the events of the convention week will be a "Music Memory Contest," staged on a large scale in Masonic Hall, by the pupils of the Public Schools.

**The New Organ in St. Luke's Church**, of Evanston, Illinois, was dedicated during the week of October 15th, by a series of recitals by Herbert E. Hyde, organist and choir-master of St. Luke's, and organists of Chicago and Evanston. The organ is rated as the largest in any church of Chicago or vicinity.

**Eugen d'Albert**, famous as pianist and composer, has written a new opera, *Mariken von Ymvoegen*, founded on an old Flemish legend. It will have its premiere during the coming season in Munich.

**Glinka's "A Life for the Czar"** has been banned by the Russian Soviet authorities till its text is so changed that the hero gives his life for the people rather than for the Czar.

**E. Robert Schmitz**, who was for several years prominent in New York musical circles, and is now returned to Paris, has been active in introducing the works of young American composers to French audiences.

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**The Metropolitan Opera Company** management are standing firm against the pressure of the radio interests for broadcasting the musical features of their performances. The Chicago Civic Opera Company has yielded; but, as it is more or less of a traveling organization, broadcasting may act as a means of publicity. As the artistic value of broadcasting seems to be in question, there is doubt as to the surrender of the Metropolitan.

**"The Moth Girl,"** another Franz Lehar light opera with a "gay Viennese Lady" as the central figure, is breaking all continental records for works of this class. Three large theaters of Milan are crowded nightly by its alluring rhythms.

**The Gloucester Festival**, one of the most important of English musical events, has recently had its most successful meeting in a history of two hundred years, at least so from a financial standpoint, having closed with a balance of ten thousand dollars.

**A Memorial Tablet** to the thirty-eight students and members of the staff of the Royal College of Music (London), who made the supreme sacrifice in the late war, was unveiled in the entrance hall of that institution, on November 10, 1922.

**The Montana State Teachers' Association** met in Annual Convention in Helena, November 27-29. The Music Section of the Association took formal charge of the details for the Second Annual Interscholastic Music Meet which is to convene in Big Timber next spring.

**"Quand la Cloche Sonnera"** (When the Bell Sounds), a new one-act opera by Bachelet, has had its premiere in Paris with a seeming sensational success. "A discriminating audience was tremendously enthusiastic over M. Bachelet's exceptional composition."

**Mary Garden**, if reports are true, will next season tour at the head of an opera company of her own.

**Josephine Lucchese**, prima coloratura soprano of the San Carlo Opera Company, and Chevalier Adolpho Caruso, Philadelphia manager of the same organization, were married on November 22d, at which time the company was in the midst of a most successful season of performances in the Quaker City. Our congratulations go to the happy pair and a hearty welcome to the bride, the husband having been prominent among us for some ten years.

**De Pachmann**, at the age of seventy-four, has recently given a concert in London where he drew an audience which filled the Royal Albert Hall, the largest concert auditorium of Europe. Of him one critic said, "Those wonderful fingers, which first began to wiggle as long ago as 1848, still can draw tones from the piano which sound like the playing of no one else but Pachmann."

**Galli-Curel** has been invested with the title and rank of Torchbearer—the highest honor within the gift of the organization—by the Camp Fire Girls of Minneapolis. During the ceremony the diva received the tribal name of "Cantawaste," or Singing Heart.

**Paderewski** is with us for a series of concerts, and the five years devoted to the political, social and economic interests of his country seem in no way to have dimmed his ability as the premier pianist of his time.

**Claudio Arrau**, a young Chilean artist, has been received with much favor in his recent two Berlin recitals, at the first of which he played the entire *Immortal Forty-eight* of Bach.

**The Royal Covent Garden Theater** of London, during the last century the charmed goal of every singer's operatic ambitions, is about to be turned to the more plebeian uses of vaudeville and the moving pictures, the Syndicate managing it having refused to accept the risk of continuing its lease for the higher artistic ventures. "So passes earthly glory!"



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A compilation of easy pieces of a popular character. They are especially well adapted for the home, for recreation or recital playing by pianists not so far advanced. This collection has 70 pieces in it and the possessor has a wealth of material always at hand in a convenient form at an economical outlay.

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An attractive volume of little piano pieces with verses which may be sung *ad lib*. There is a little piece for each month of the year with verse for the appropriate birthstone. The numbers are easy to play and are very melodious.

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Such pieces as Dvorák's *Humoresque* and Schutt's *A La Bien Aimee* are included in this Album. The numbers are chiefly in grades four and five.

### Standard Opera Album

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The melodies from the great operas, transcribed for the pianoforte, are always popular, either for home or recital. This is an excellent collection of such melodies, none of the arrangements going beyond the fourth grade.

### Standard Parlor Album

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### American Composers' Album

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## Volumes for the More Advanced Piano Player

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A collection containing twenty-eight classic and modern compositions. Good players delight to turn to pieces of this type. They are not of the virtuoso stage.

### Standard Brilliant Album

Price, 75 cents

Twenty-five pieces of a showy nature, yet not difficult. This type of composition is greatly in demand and this collection is worthy of possession.

### Paul Wachs' Album

Price, \$1.00

All lovers of good drawing-room music will be delighted with this excellent collection. It contains nineteen popular numbers of Wachs, chiefly of intermediate grade.

### Advanced Study Pieces

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# THE ETUDE

FEBRUARY, 1923

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VOL. XLI, No. 2

## Music Education in the Light of the Doctrine of Recapitulation

THE drum, and not the piano, the violin, the trumpet or the organ, would be a better instrument for the beginner, if we accept the doctrine of recapitulation. Recapitulation frankly traces embryologically, the strange analogy between the development of human life and the history of animal existence. It reaches back through the eons to fossil manifestations of living things. Its evidences are startling at every step. As life has adjusted itself to new phases of existence, many amazing developments occur. For instance, in the case of the whale, it is apparent to many that this huge mammal once possessed hair and legs before it took to the semblance of a fish. In this we have a peculiar case of atavism, in which the animal has reverted to a previous type and lost the characteristics of certain manifestations of a higher zoological level. Most progress has been in the other direction. We are said to house in our own bodies over one hundred rudimentary organs passed into disuse in our upward march.

Thus, from birth on, the recapitulationists compare the different stages of the child's development with the history of the human race. Many educators feel that this has an all-important bearing upon the means we employ in all branches of education. If the child, in this progress from the cradle to manhood, passes upward through phases comparable to the rise of man from the primitive and savage state to a high degree of culture, it would seem that in music the first step should be to teach the child rhythm. The first music of the savage is largely rhythmical, and the first musical impulses of the child are not far removed from the tom-tom. Thousands of teachers have already recognized this in the training of young children. They have classes in rhythm in which the teacher plays attractive pieces in different rhythms, while the little one thumps out the rhythm on a table, a triangle, a drum or a book. After rhythm would come oral music, representing the stage of human history when mankind conveyed its tunes from mouth to ear, down the ages. Finally, would come singing by sight, and later the art of playing some man-made instrument.

Notable, indeed, is the fact, that the trend of modern education, consciously, or unconsciously, recognizes this in music teaching. The whole elaborate system of Jaques-Dalcroze is based upon rhythm first; and thousands of teachers are making their children beat time and tap time as a first step. Rote singing is adopted in schools everywhere. The idea of absorbing good music by means of the phonograph is becoming universal.

Let it be said, with all honor, that the public school music supervisor (possibly because no other road was open to him), recognized this need long before the private teachers of instruments ever dreamed of it. Luther Whiting Mason demanded it. Tapper, Dann, McConathy, Earhart, Pearson and others have carried the torch to the children of to-day. Mrs. Frances E. Clark, when Superintendent of Music of Milwaukee, saw, with remarkable prevision, the value of the talking machine in school music. At first she was obliged to fight against severe odds to spread the idea, and even with the immense resources of the Victor Talking Machine Company (for which she has been directing the educational work for years), she has had an uphill battle. Now, however, talking machines are in the public schools everywhere. The result of all this is that teachers of instruments of coming years will get infinitely better musical raw material than in the past; and the interest in playing instruments must advance enormously.

## One Way to Get Rid of Worry

THOUSANDS of musicians waste priceless time, opportunity and energy by worry. By reason of their confinement and the very exacting nature of their work, they worry all too much. Worry is the intellectual cancer of the times. Indeed, there are those who have gone so far as to claim that worry is one of the predisposing causes for cancer.

We admit that there are times when conditions arise which seem insurmountable. They come to us all when we least expect them. It is silly to say to the man with a deep bereavement, "Keep everlastingly hopeful." He needs something more than hope. Religion is a solace for many. Sympathy, beautiful as it is, often proves the food for more and more worry. What we need is a practical remedy; and we present here what seems the most sensible means of getting rid of worry. It is not new. You will find it in the philosophy of the world—from Plato to Freud. You will find it in the ethics of all times, from the Bible, to the latest interpretations of the Book of Books. We have merely attempted to put in concise phrases our conception of the great practical truth which we trust may help you, if in your musical life you are inclined to worry.

I. Worry for the most part is a matter of either the memory or of the imagination. This is one of the reasons why musicians are often inclined to worry. They have strong memories and vivid imaginations.

II. Therefore, worry is due to unpleasant, disagreeable memory impressions (past); unpleasant, disagreeable anticipations (future).

III. Worry, therefore, is not so much a matter of the present, as of the attitude of your mind toward the past and the future. Occupy the present. Get a job. Do something which interests your mind tremendously. You cannot alter the past. The future depends largely upon what you are doing at present. Fill your present mind with constructive, worthwhile work and there will be no room for worry.

Search the whole literature of worry and you will find no more practical remedy. The real cure is in the job. "Outwitting Our Nerves," by Jackson and Peabody, deservedly the most successful book upon the subject, indicates how a large part of our bodily ills are due to worry. Boil down the remedies these specialists prescribe and you get in the quintessence. Forget it and get a job.

## Radio-Mad

WHEN the player-piano and the talking machine first came into existence we were pestered with questions about their possible effect upon the work of the music teacher. Our reply invariably was, "The more music in the world, the more employment for music teachers."

The prophecy was an easy one. There are a far greater number of successful teachers in the world to-day than when the sound-reproducing machines first came. Now a few doubting Thomases are concerned about the radio craze. We confidently predict that the radio is now manufacturing musical ambition at a far greater rate than ever before. The marvel of radio, the annihilation of space and the gradual cheapening of the apparently endless amount of paraphernalia that springs into existence, once one starts to radioize (if that isn't the verb we don't know what it is), has made the country radio mad.

Radio has torn down the walls of the concert hall and admitted the multitude. The pianist can play to a hundred thousand now, instead of to five thousand. Every time he plays there are hundreds listening who would like to play as well,



who will try to play as well, who will employ teachers to teach them.

In fact, the radio is only one of the spokes in the wheel of our present great musical prosperity.

### A Sure Cure for Everything

THIS is not an advertisement for a Quack Remedy. You can find plenty of sure cures in the columns of country newspapers. There are also musical methods—particularly voice methods—that are no different whatever in their claims from patent medicines. We advise our readers very strongly to keep their eyes open to vocal quacks, who claim positively that results will be produced within a certain time. The greatest voice teachers in the world would not dream of making such statements. We know of certain firms, with propaganda not in one whit different from the medicine fakirs, who offer to do by mail what world-famous masters would hesitate to do with the voice in person. It remains for the musical profession to choke off these fakirs by informing the public about them.

### Classic and Hemi-Demi-Semi-Classic

As regularly as the hands of the clock move around, there is sure to come to the Editor's desk at given intervals this inquiry:—

"What is meant by the word 'classic?' How is classic different from 'romantic?'"

One solution of our problem would be to keep a permanent definition in *THE ETUDE*; another is to go for it occasionally as we are doing now.

We do not wonder that our inquisitive friends are baffled. Few words in the language have been as badly battered as "classic." Indeed, we now find advertisements with the word "semi-classic"; and it has a definite significance for many people. It is not impossible that we might some day find hemi-demi-semi-classics put forth for sale.

Just this morning, on the way to the office, we saw a "twelve-sheet" fence sign which by now is probably plastered over the landscape from coast to coast after the manner of the billboard eruptions with which our country seems to be chronically diseased. This sign read at the top

#### "CHAPLIN CLASSICS"

Underneath was the picture of "Charlie" himself, with his splay feet, his dinkey derby and his undulating shoulders, which have brought such screams of laughter from thousands who enjoy his amusing clowning. Certainly he bore little analogy to the Temple at Karnak, the Oedipus, the Divine Comedy, King Lear, The Night Watch, Westminster Abbey, or the Eroica. Yet his managers, who listed a number of screen comedies, were not without propriety in their use of the word "classic," because the word to many merely connotes a "model." To such minds, anything that is typical of its kind becomes a classic. Thus one might have a classic circus, a classic automobile or a classic soap.

Last week we saw an advertisement "Classic Jazz"—which, of course, merely means that some melody from a masterpiece has gone through the hands of one of the Torquemadas of Tin Pan Alley until its original beauty has been demolished beyond recognition. Chopin, Schumann, Rubinstein, Wagner and others have all been pillaged for "Classic Jazz." One thing in its favor is that, with certain very ingenious and skillful arrangements, the tunes get into the musical currency of the day. One New York publisher went so far as to say to the editor some time ago: "What is a 'popular number?' Only some tune taken from Grieg, Mendelssohn or Schubert and jazzed up." Then he went on to confess without shame of the number of times he had compounded in a musical felony—explaining that it was the only way in which the classics could get to the people.

But what is a classic? A classic in music is any composition widely identified by the best musicians as a piece worthy of immortal recognition. Thus the Bach Cantatas are classics. The Handel Organ Concertos are classics. The Beethoven Symphonies, the Mozart Sonatas are all classics. In the art

of music, however, it has come to be the custom to refer to the works of the older masterly composers as classics, and to those of later date, who took it upon themselves to observe fewer restrictions, as romantic compositions. Thus the works of most masters since Schumann, Chopin, Weber and Schubert are looked upon as romantic. They have somewhat less of the rigidity of form which some of the older masters thought necessary, and they seem to allow for freer play of the emotions.

Yet you may write a classic to-day if you can. If you can combine in one work great inspiration, lofty idealism, originality and rich technical experience, you are capable of making a classic. "Boris Godounoff" is a classic of its type; and yet it was so deficient, technically, that Rimsky-Korsakoff had to re-edit the work as a whole. Furthermore, this Russian classic, representing a type rather than a form, is far removed from the so-called classical operas of Glück.

Classics come in every age. Mendelssohn was capable of writing in very severe style, and his words are often referred to as classical, because he followed the models of his predecessors. Yet his "Songs Without Words," which deviate from the old forms to a degree, thought radical in his day, are now unquestionably classics of their type. The "New World Symphony" is a classic; "The Dream of Gerontius" is a classic, as is the *Keltic Sonata* and the "Rosenkavalier." All these, written within our memory, are certainly to be reckoned among the classics. Thus does this will-o-the-wisp word evade us. What, again we ask, is a classic? A classic is a work of art coming from the mind of man which will attain immortality. Now we shall look up the definition in the dictionary.

### How They Got There

THE way to learn is to learn. There is no other secret. If you really want to learn you will hurdle over obstacles which others think unpassable. If you have not the intense desire, the greatest teachers in the world will be of no avail to you.

Here are some ways in which people, hungry for progress, have gotten ahead:

A man in the business side of music found need for more colloquial knowledge of the Italian language than he could secure from the ordinary book. He bought a number of libretti of the modern "realismo" Italian operas and, together with his smattering and the parallel translations in the libretti, he soon found himself speaking the kind of Italian he needed in his work.

A country school teacher realized that she would soon be compelled to move from the little red school house to one of the modern group or community schools, made possible by the automobile transportation of pupils. She knew that a larger knowledge of music would be a help to her. She invested ten dollars in the best books on the subject and saved up for a course at a Summer Music Supervisors' Normal. In three years she became a full-fledged music supervisor.

A young man in Missouri felt the need for a music library. He resolved to spend not less than one hour a day in personal visits and in correspondence for securing subscriptions for musical magazines and to invest the products in musical books. In fifteen months he had a library that was the pride of the neighborhood.

A great English editor, desiring "to keep up his music," determined to spend fifteen minutes every day in practice. His playing would now put to shame some professionals.

A young girl in a western college took an inventory of her technical shortcomings. She found that octaves were her weakest point. She devoted ten minutes a day for six months to octaves and surprised her friends with the results.

A well-known musician was asked to write an article for a musical journal. He replied that he would like to, but had no time. When it was suggested that he might spare ten minutes a day in assembling his ideas, he followed the plan, and in a few months had an excellent article that was widely quoted.

A little concentrated attention at a time, every day of the year, has been the secret of the success of thousands of notable people.



# Getting a Start as a Virtuoso

An Interview Secured Expressly for THE ETUDE Music Magazine with

MISCHA LEVITZKI

[EDITOR'S NOTE: To find yourself, at the age of twenty-four, a well-established virtuoso, playing before large audiences on two continents, with great success, is given to very few of those who study the piano. With Mischa Levitzki, however, the training began so early and was pursued with such regularity under masters of note that he was able to make his debut when he was but fifteen. Since then he has made tours each year of thousands of miles, commanding large audiences in Australia as well as the United States. He was born at Kremenchug (Russian Ukraine) May 25th, 1898. His parents were American naturalized citizens.

## The First Steps

"GETTING a start as a virtuoso? Let us start at the real beginning. One can begin only in one way and that is to develop the love for the best in music as early an age as possible. Success proceeds from right thinking, insatiable desire and sincere, earnest, diligent work well directed. There was a time in my childhood when I could hardly be driven from the keyboard. Indeed, my parents were greatly worried about my health because of this. One of the reasons why many students fail in their youth is that they have to be driven to the keyboard. Instead of developing the natural love for music so that the great desire is there, many people seem to think that the proper procedure is to put, on a kind of musical whip and compel the pupil to study.

"Of course there came a period when I would rather play baseball than practice, but after a short while the love came back and I was willing and glad to put in the long hours without which it is impossible to compete with the intensive musical progress of the time. Do not imagine that there was any magical recipe. In my childhood in Russia, the beginner's book was the famous method by Beyer. There are possibly dozens of other beginner's books equally good and probably many better and more in keeping with the advancement of the art and with the needs of the times. However, the point I wish to bring out is that it is not the book, not the cut-and-dried method that counts, but the application of the means to the individual pupil.

## The Confusion of Changing Teachers

"Fortunately I was spared the confusion of many changes of teachers. Going from one teacher to another in the hope of finding some magical method is a frightful waste of time. Choose your first teachers with care and discretion. There is always some teacher whose work with pupils is outstanding in character and results. The advanced pianist only rarely accepts beginners. Therefore one must judge by results with the pupils themselves. Once I recollect that my work was interrupted by having a teacher who was more anxious to see his fanciful ideas of a special method carried out than he was of having me to play beautifully. Among other things he had a fad of teaching me to play with straight fingers. Fortunately my mentors at the time had good sense enough to realize that no pianist of high standing before the public played with straight fingers, and accordingly I was fortunately soon placed under the direction of one who realized that the curved hand position was the only normal and natural way to play the instrument. However, this interruption cost me a waste of a lot of valuable time and energy.

"When it was discovered that I was destined to be a virtuoso, I was greatly delighted and began to make definite plans for a career. One of the first things that came to me was the fact that the modern virtuoso must undergo a great strain throughout the better part of his life. The strain of constant study, constant appearance before strange audiences with the consciousness that the responsibility for success depends upon himself alone and is not, as in the case of an orchestral player or the member of an opera company, divided with several others. The pianist appears for the most part alone upon the stage. He must hold his audience delighted, enthralled, if possible, for nearly two hours. To do this it was very clear that, combined with the strain of hard travel, the first great essential was to attain a degree of relaxation far above that experienced by most people in ordinary walks of life.

## The Most Important Secret

"To get the right start as a virtuoso one must therefore comprehend the true meaning of relaxation, not merely relaxation of the hands and arms, but of the mind and body as well.

Neither one was especially musical. His first instruction was received in Warsaw from Michałowski, an excellent routine teacher. At the age of eight he was brought to America, where he became the pupil of Sigismund Stojowski, whom ETUDE readers know by his frequent contributions to this journal. Stojowski was then teaching at the Institute of Musical Art. He then went abroad, studying with Erno Dohnányi, the famous Hungarian virtuoso composer. His debut was made in Antwerp, followed shortly by a highly successful debut in Berlin. At that time Germany was confident of victory (1914); and during the ensuing years, 1915

"All youths have an idea that power in playing is the great essential. It is, but it is not power in the ordinary sense of the word. A powerful performance is by no means a noisy one. In fact, the pianist who resorts to sledge-hammer blows, treating the piano like an anvil, may give anything but a powerful performance from the artistic and spiritual aspect.

"I have known of some pianists who have purposely sought pianos with stiff actions, for practice, so that their octaves and bravura passages when played upon an ordinary piano would roar out like thunder. They class piano-playing with pugilism. Yet with all their pounding they fail to give the impression of power which comes from the consciousness of playing with one's artistic and spiritual reservoirs filled to the brim, although the body is relaxed.

"Of course complete relaxation is an impossibility if one is to play the piano. The thing that the student must seek is the happy medium, that is, the point where the greatest results can be produced with the greatest economy of effort.

## An Individual Problem

"This, like everything else in art, is an individual problem, something which one must teach one's self. The teacher can help, of course, but after all it is what one builds in one's own mind that is of the greatest significance. Every case is different. The boy with leather hands fresh from the baseball diamond cannot be treated as would be a somewhat dainty young girl. I remember a girl in Germany who had the softest and most delicate hands and yet she played with great power, largely because she had learned the secret of forgetting to bang.

"This economic principle in piano playing applies to everything done at the keyboard. One must not expect to apply it to pieces alone. It is just as much needed in the simplest exercises or in scales. To my mind they should be practiced either of two ways, very slowly with

and 1916, the residents of Berlin enjoyed one of the greatest musical seasons ever known in the Prussian capital. Indeed, it was difficult to realize that there was a war. The youthful pianist captured the Berlin public, but at the same time longed to return to America. After short tours which reached to Norway, he came to America, making his American debut at Aeolian Hall, New York, in 1916. Since then he has played with all of the leading American orchestras and has given many recitals here and in Australia. The following will be read with great interest by thousands of aspiring pianists:]

a full rich tone, or very fast and very soft. Fleet, sure, clean scales are a real attainment. To be able to run them off in almost effortless fashion, is a necessary part of the equipment of every well trained pianist.

## The Greatest Artists Self-Taught

"In the wider sense of the word the greatest artists are self-taught. In my own case I was fortunate in having years of training under renowned teachers. This is a great asset, but thousands of pupils have a similar asset advantage. What counts is what the individual artist is able to put into his playing as a result of his own cerebration, the conscious and unconscious action of his brain, developed through study. What the teacher does for the artist is just so much. What the artist adds creatively to what he has absorbed from his individual teacher is what makes him an individual. There are thousands of conservatory graduates every year who "can play like streaks." Most of them are very much alike; usually depending upon what they have been taught rather than what they have thought out for themselves.

"To get a start as a virtuoso in these days, when concert platforms are literally flooded with artists, real and potential, one must reveal to the public some new and fresh aspect of art which can only come through your own brain, plus the best experience the world commands. To get the real kind of a start as a virtuoso you must do something genuinely artistic which will stand out from the crowd. Your natural talents combined with your introspective study of yourself, and the artistic works you elect to interpret, are therefore of vast importance.

## Ill-timed Debuts

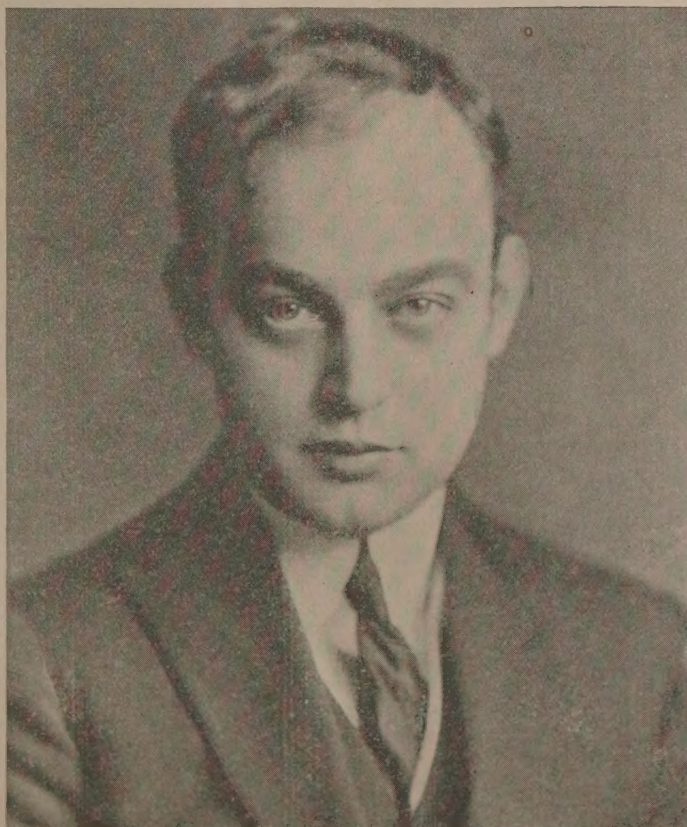
"Getting a start as a virtuoso means getting the right start. Thousands of careers are launched only to be wrecked shortly after the keel has touched the water. The launching means nothing if the artist does not survive.

"A debut is a very expensive thing. A failure debut is still more expensive. The managerial cost, the advertising, necessary in these days, the excitement of the event, all concentrate much in the life of a young person. Why is it then that there are so many ill-timed debuts? Better none at all than one given by an unripe talent. Thousands at this time are doubtless bewailing the fact that they cannot rush right to New York city and make a sensational debut. In most cases they are poorly prepared. Remember, after a debut-failure it is next to impossible to gain recognition, without an enormous effort. The opportunity for preliminary experience is right at the door of most of these students. Don't hesitate to play, and play, and play, for all kinds of audiences in small towns. Study your audience for reactions. Don't make fun of them or pity yourself because they seem provincial. They are all human and you may learn much from them by your playing. If you fail to move them, don't blame the lack of musical culture, but look to your own playing. Liszt could move them, Rubinstein could move them, Paderewski could move them.

## The Severe Test

"New York audiences today are a terrific test, as severe as any in the world. The concert-goers have heard the greatest pianists for generations, and they will accept nothing but the best. Not until you have played and played for audiences outside of New York, until you are confident of your powers, should you dream of attempting a New York debut.

"It should be remembered that quality and not quantity is what really counts, always and forever in art. Many students make the mistake of trying to acquire too extensive a repertoire too early in their career. The literature of the piano has assumed tremendous dimensions. Far better to master a worthy portion of it than to dabble in



(c) Kuley-Rombrandt Studios

MISCHA LEVITZKI



all. There is no short cut in art. Learn all well or not at all. Do not try to play twenty concertos superficially, if you have lived only years enough to master ten well. The others will come with time and study.

"When playing in public it always is far better to play pieces well within your powers than to let your ambitions scamper ridiculously after works that are so far beyond you that the most unskilled audience cannot fail to notice it.

"The average pupils' recital is often made up of show pieces which are veritable struggles for the students. Far better to have them play the *Kinderscenen* of Schumann in a truly musicianly manner, indicating that they comprehend and feel what they are playing, than the prevalent battles with Liszt *Rhapsodies* and the inevitable later Beethoven *Sonatas* which call for piano playing of the most mature character.

#### Era of Sensational Advertising Past

"Everybody seems to know in this day that the era of sensational advertising is past. Advertising is necessary, of course, but only the artist whose work advertises itself in the sense that he is demanded again and again after he has once had the opportunity for appearance, is the one to whom wise managers can afford to devote their time. The advertising investment in the way of announcing concerts through the papers and through posters, the cost of arranging tours, and other expenses are very large.

"Unless the artist plays in such a way that this investment becomes a permanent one, he is a bad business venture.

"Sooner or later the public will find out the truth about an artist, and false claims made in advance are positively injurious at all times. I know of the case of one singer who was heralded as 'the greatest of his kind.' He was a mighty fine singer with a splendid European reputation, but his manager's advertising immediately challenged comparisons with other singers well established in favor in America. The result was he has ever since been trying to overcome the sensational and altogether unnecessary boasts of his manager. In getting a start as a virtuoso, learn that no matter how clever your advertising, the main thing is yourself. If you please, your advertising becomes an asset. If you fail to please, your advertising becomes a liability."

#### Practice Rules

By Iva McCullough Statler

1. Let no circumstance interfere with your lesson or practice hour. Concentrate, every moment of your practice time.
2. Always practice systematically and slowly.
3. Remember the artistic position of the hand—fingers curved, raised from knuckle, nail joints not falling in, quiet hand.
4. Practice in strict time. Count aloud. Observe rests; they are of the same value as notes.
5. Remember the mind must govern all muscular motions.
6. Always listen intently to your own playing. Train your ear.
7. Do not play over the whole piece to correct one measure. Stop! Think! Listen!
8. Determine upon one fingering. Do not permit yourself to employ another, but master this one.
9. Maintain a correct and comfortable position while at the keyboard.
10. Read good literature.

#### Teaching Key-signatures

S. M. C.

IN SHARP keys the last sharp is always seven of the scale; hence the key must be eight of the scale, or a half step to the right of the last sharp. In teaching flat keys, let the pupil write the flats in order, and the flat next to the last one in the signature, is the key-tone. For example, Bb-Eb-Ab-Db-Gb, are the five flats in the signature. Cross out Gb, and D flat is your key-tone. This applies to all the flat scales, excepting F which can be easily remembered as having one flat.

Another method of teaching sharp signatures is to show the pupil, that beginning with C, signature natural, and progressing in whole steps, there is an addition of two sharps for each successive key. Thus, C, no sharps; D two sharps; E four sharps. F# six sharps. This gives the keys with an even number of sharps. Beginning with G, and progressing in the same way, we get G, one sharp; A, three sharps; B, five sharps; C# seven sharps. These keys have the odd numbers of sharps.

## Cultivated Eccentricities of Musicians; Their Futility

By V. R. Grace

Of all the many professions there is none in which there exist so many cases of exaggerated egoism, or studied and unnatural mannerisms and cultivated eccentricities, as in music. In academic life these things are often found among the young undergraduates, but, unfortunately, in music, they are not confined to beginners, but exist in the developed musician, who, through years of study, preparation, and contact with his fellow beings, should rise above such absurdities. Such characteristics are certainly not American in essence; for, from the view-point of national characteristics, Americans are plain, direct people, of a democratic turn of mind—a marked contrast to the attitude existing in European countries. It is not meant to imply that they are lacking in education, or refinement, but, living in a free land, the normal attitude is away from precedent, tradition, and class-feeling, so long a heritage of the older nations.

#### Unbearably Conceited Conductors

Yet those who come in contact with conductors, singers, and instrumentalists, soon discover just how obnoxious and absurd the assumed and cultivated eccentricities of these people are, how much annoyance they cause, and how very little they have to do with genuine musicianship. When it becomes known that a conductor, or performer, is a genial normal being, he at once becomes an object of genuine admiration and he is marked for the appreciation of the public which supports him. There is a limited group of such musicians in this country, and it is safe to assert that they are the real leaders of musical progress in this great, growing nation. Instead of excluding themselves from all contact with the musical life around them, they are willing and ready, as far as lies within their power, to assist composers, or performers, who promise to become worthy musical personages. Thus, instead of acting as a backfire to musical development, they are encouraging just that quality which American music needs at this moment—a kindly attitude towards her native musicians.

Many foreign conductors especially—and others as well—become unbearable in their conceit and unsympathetic in their attitude, as soon as they achieve an important post. Hence we read of *maestros* who have no relations with their men outside of the rehearsal room, who will never give the aspiring composer a hearing, nor will they even examine his scores. The inevitable outcome of this is that many dusty scores, the result of years of study and labor, are lying on shelves, never to see light. Thus many good works are lost, and perhaps an occasional masterpiece is passed by.

It is, of course, necessary for a conductor to protect himself from the endeavors of all sorts of persons who aspire to be heard; but that should never excuse him for refusing to make himself available in some way to the opportunity of presenting new material. It is certainly not at all necessary to assume an impossible attitude on this and other musical matters. It is certain that the director who is kindly disposed and exhibits normal human kindness will long be remembered, while the unfortunate, who makes himself obnoxious and absurd, will be forgotten with satisfaction!

To be a master, and to direct the musical destinies of those under his baton, does not require the assertion of studied mannerisms. The public are keen to observe the man as he is, and it is a general belief that such assumed characteristics are but a coat of protection, worn by musical personalities who need it. Such an attitude is not American and has no place in the music of a democracy. It is but a hollow echo of the czarism of days gone by. To every successful man hero-worshippers will inevitably come; but it should be remembered that they worship his powers and not his lesser abnormalities.

It is not difficult to recall those conductors who have established their musicianship without the scenic background of eccentricity. They are a lasting delight to the musical public, and only the best things are thought

of them. The same is true of singers. It is easy to enumerate a number who are immensely popular, on account of their direct, natural appeal to their audiences. It is a pleasure to attend performances where such voices appear. There is such an evidence of their love of music, for itself, without the unpleasant assertion of the personal element.

Such musicianship borders on genuine greatness and puts to shame those who attempt the assertion of their personalities at the expense of the music. With these it is not Brahms, or Bach, but Brahms as John Smith would have him, or Bach as Mary Jones believes him to have been! It seems almost safe to observe that all of our great, successful singers, those we hear and read about from year to year, are those who have absorbed the spirit of musical democracy. An assumed air of professionalism is certainly not an asset in a musical performance where the most sympathetic feeling of co-operation is essential to a smooth and successful presentation. Particularly in large ensemble there must exist a finer sort of feeling and relationship between conductor, orchestra and singers.

There has been considerable criticism of a general nature of late as to the monotony of orchestral programs—the routine performances of the masterpieces and the absolute lack, or almost that, of new works of large or small dimension. This situation is due at least to some degree to the unfortunate path of the growing American composer. He may study for many years under efficient masters, and write works of smaller type, but the one thing which will establish him musically is the appearance on a standard symphony program, a hearing at a choral festival, or in the opera house. But these things are very far from the average composer, so far, in fact as to be almost impossible. No composer can develop orchestrally without hearing, from time to time, the results of his pen. Practice in this field is as important as in the realm of piano, organ, or violin music.

It is impossible to get wheat without tares, and it is necessary that some shall fail that others may succeed. But unless those in authority change their attitude on this most important matter, we shall be at a standstill musically. Orchestral programs will go on, year by year, containing the same set pieces, interspersed only with dissonant, unimportant works given principally because they are foreign and are supposed, therefore, to possess "atmosphere"! Recall Charles T. Griffes, the American, whose exquisite imagination produced some of the most charming music; yet his career was only too soon halted on account of his copying orchestral parts into the small hours of the morning, after teaching all day and this, because he could not afford a copyist. But his works are not appearing on programs of the principal orchestras as they should. And he is but one of many worthy authors.

#### Frankness, Geniality, Naturalness

These conditions are known to all, but, as time passes on, it will be indeed fortunate if the demands of the public, and those directly associated with musical organizations, will be tempered with an interest in the promising composer of America, so that, in turn, orchestral directors will be obliged to give them proper consideration. And let those who aspire to become successful in their chosen musical endeavor realize that musicianship and refinement count for all. Without these nothing is possible.

Also, in this great democratic land, void of class distinction and other relics of the middle-ages, the normal, national progress of all which is an expression of the life of the nation is towards frankness, geniality and naturalness. The musician who would be the finer interpreter of the spirit of America must needs recognize these facts. Let the music, or the musician, be worthy and that is all-sufficient, without the additional "stage-setting" of unusual mannerisms, studied eccentricities, or other countless absurdities.

Rachmaninoff, the Russian musical giant, will give in the coming ETUDE the unusual tests which every piano student in Russian Conservatories must pass. Could you pass these Keyboard tests with success? His lengthy interview is one of the most interesting ever secured by THE ETUDE.



# Turning Old-fashioned Musical Traditions Upside Down

By the Famous English Composer, Pianist, Author

CYRIL SCOTT

[Mr. Cyril Scott enjoys the peculiar distinction of being a modernist whose works have been received with delight by the cognoscenti, but who has also written compositions of an idealistic character which have had a very large sale. This indicates very clearly that Mr. Scott, who has been a frequent honored contributor to THE ETUDE, has a broad human appeal

to his art quite apart from his esoteric tendencies as exhibited in some of his works. In "The Philosophy of Modernism"—one of several published books upon music and occultism—he discusses in character the present-day tendency to do away with old conventions. Our readers will find this presentation of new conceptions of musical values to be very profitable reading.]

WHAT are the great present-day changes in music? Take, to begin with, the question of a melody, how at one time it extended over a few bars and then came to a close, being, as it were, a kind of sentence, which, after running for the moment, arrived at a full stop, or semicolons. Take this and compare with it the modern tendency: for that modern tendency is to argue that a melody might go on indefinitely almost; there is no reason why it should come to a full stop, for it is not a sentence, but more a line, which, like the rambling incurvations of a frieze, requires no rule to stop it, but alone the will and taste of its engenderer. Then let us again the question of key, of tonality. At one time every composer, as all know, wrote in a certain key, only wandering from that key within a certain limited area, and always returning to that key at the end of his composition. Yet nowadays we ask ourselves: Why limit our inspiration by this hampering fetter of key? why have any key at all? or why not invent new scales, or regard the whole of tonality as chromatic? Thus some of us have abolished key-signature altogether, and have bid farewell to an old convention. Indeed, in the music of the past we can already see this tendency, and how the later composers have wandered farther and farther afield from the key in which they started out.

## Wandering from the Key

And yet, there are many who urge. If you start out in a key you must come back to it; you may wander away in the intervening time as much as you wish, but you must return to where you started, if you strive to be in any sense logical, masterly, artistic, and satisfying to your hearers: for the ear, having once got accustomed to a certain key at the beginning cannot rest contented unless it hears that key once more at the end. But this is not true, however, can be shown by the fact that many ears, not too imbued with pre-existing conventions, have proved themselves perfectly contented under such conditions, and that such a standpoint is neither logical nor specially artistic can easily be demonstrated. One might as well say that a business man starting out from the dingy regularity of a town (for holiday), and arriving in the freedom of the meadows and mountains should, as a matter of artisticness and logic, return to that town; but, in fact, the most artistic, interesting, and romantic thing to do would be for him never to return to it, but die in ecstasy amid those beautiful meadows, or wander away into some new and entrancing fairyland. That he has to return is not specially an affair of logic, but of one of the misfortunes of everyday life and sordid money-making; a thing which is the antithesis of Art and Music.

## The Question of Rhythm

Then to go on to the question of rhythm. Is it in any sense a pointless query to ask why we should be limited to that regularity, that unvarying three beats or four beats or six beats in a bar, when a much greater variety, so essential to the holding of the listeners' attention, could be gained by a constantly varying rhythm, or no definite rhythm at all? Surely it is no argument to say that, because for five hundred years a thing has existed in this or that form, therefore it cannot be changed; for the answer would be, having existed so long in that form, it is time it should be changed, since either we are weary of it or have exhausted its possibilities. That it finally became a necessity, this abolishment of rhythmic regularity, is self-evident from the fact that Scriabine, Percy Grainger, and Debussy in some of their later works have varied the rhythm in every bar, as well as using the unequal

time-signatures in the bars themselves—a very significant point in musical evolution, though offering difficulties of performance which one must concede are not without drawbacks.

Then, finally, to come to the matter of form, already partially dealt with in the previous chapter, and here I mean what we may call the architectural side of composition, why should we endeavor to put new matter into old forms, as some people advocate, instead of creating new ones? If a so-called rule is so unstable a thing, and if music is freer from those limitations which compass them than other arts, then to wish to put new matter, so called, into an old form, gives birth not only to an anachronism, so to put it, but is also likely to asphyxiate or considerably cramp the outflowing inspiration of the creator. That it may be possible to put new matter—and by this I mean, of course, melodies and harmonies—into an old form, one does not doubt; but when it comes to be regarded as a virtue, then the extreme danger appears, for this supposed prerequisite for greatness on the part of the academically-minded, this admiration for mechanical adjusters and fitters of every musical, or rather unmusical, description is on the high road to reduce music to the plane of mathematics, and to cause it to fall from the pinnacle of its artistic heights into the abyss of mere mechanicalism. To have certain very fixed and unlimited ideas about form, and should these ideas be not accurately subscribed to, to misname the musical composition, whatever it may be, as formless, this is an injustice, alone arising from pedantry and limitation. I put the question: Why should not the number of forms be as illimitable as the number of contents calculated to go inside those forms? And the answer can alone remain for time to show. Certain it is that at present, form and pattern are considerably confounded, in that, should the form of some work not be based on an old pattern, the entire work is regarded as formless; and it is against this exceedingly circumscribed point of view that much warfare indeed might be waged. Pattern and form are different things, and the greatest geniuses in music discard pattern and invent a new form, because their originality, their inventiveness, their absolute newness, transcends the limitations of the ancient patterns. These they have unlearned, and in their place have erected a new formal structure, to which as strict an adherence is often maintained as to those which have been discarded. The overthrow of the laws formulated by preceding musicians merely means the birth of new ones, because lawlessness and genius only go hand-in-

hand in one sense, and that is in the sense of pre-existing laws. Whether the new "rules" which the composer engenders for himself are at first apparent to the listener, is another matter. It is more than likely that they are far from being so. As in other domains of mental activity people talk of the supernatural, or the impossible, or the contrariness to the laws of Nature, merely because there may be laws which they are ignorant of, so in music do people talk of formlessness and anarchy as soon as the structural design is not founded on a hackneyed one, or is not blatantly transparent. The form of an ocean and the form of a tree are two vastly different things, and yet both have undoubtedly got form; just as the rambling incurvations of a frieze and the "Venus of Milo" are likewise diverse in the largest degree, although both possess formal characteristics. Structure, then, is not good or bad according to the pattern on which it is built, but alone according to its own intrinsic goodness or badness; the merit of the thing itself. And thus we require a different starting-point for criticism than as to whether a musical structure is like Sonata-form, Rondo-form; we require to ask, Does it flow, has it any real standpoint of its own, or is it a mere series of irritating and meaningless full stops?—since nothing can be more aggravating than a continual coming to an end and a continual restarting. The decree of incessant flux (remember an ancient philosopher) is one which pervades the universe, and the grandiose rhythm of the ocean, or the babbling seductiveness of a rivulet, lies in its eternal continuity. Even prose, a thing to serve a definite purpose, is considerably augmented in value when the epithet "flowing" can be attached to it; and hence to talk of full stops or cadences in music, as if they were a quality and not merely a questionable convention, is to place that art on a par with one whose sole function is not to please the ear but to deal with definite symbols, often, alas! at the expense of gratifying that organ. We often extol prose when it becomes akin to music, and then we go and commit the error, however unconsciously, of extolling music when, with its semicolons and full stops, it becomes akin to prose, an absurdity which requires but little pointing out; for let it be well noted that in literature a full stop or any species of punctuation is a mute thing, a symbol unpronounced in the reading; but in music a close or a half-close means the irksome repetition of an exceedingly limited number of chords which, by their very frequent occurrence, not only show a lack of invention, but also obstruct the smooth flow of the work in question.

## The Modern Tendency

The modern tendency, then, is to invent new forms or structural designs, more subtle, more mystical, more flowing than heretofore; and if I have made no mention of modern harmony and polyphony, it is because we should involve ourselves in technicalities too complicated and perhaps too tedious to be of great value to us at the moment.

For the rest, I would add that, if the moderns seem to be drifting away from the great patterns of the previous Masters, instead of following in their footsteps, as so many think that they ought to do, and, if, instead of adding my censure to such an apparently ungrateful proceeding, I have upheld them and vindicated them, then it is because there is another way, a more subtle way, yet an infinitely more heroic way, of following those Masters, and that is, not by closely and accurately following in their musical footprints, but in their psychological ones; by imitating not their forms, but their courage, their creative enterprise, their will to give to the world something that has never been given before.



CYRIL SCOTT



## A Musical Biographical Catechism Tiny Life Stories of Great Masters

ROBERT SCHUMANN  
(1810—1856)

By Mary M. Schmitz

[EDITOR'S NOTE:—We are presenting herewith a monthly series of biographies designed to be used by themselves, or as a supplement to work in classes and clubs, with such texts as *The Child's Own Book of Great Musicians* series and *The Standard History of Music*.]

1. Q. Where and when was Robert Schumann born?  
A. In Zwickau, Saxony, Germany, January 8, 1810.
2. Q. Was his family musical?  
A. His father was not a musician but was a great lover of music. He was a bookseller.
3. Q. Did Robert show much talent for music?  
A. Yes, when he was a young boy he played on several of the instruments of the orchestra. He got together his school-mates and formed a small orchestra for which he arranged the music.
4. Q. Was Schumann a college student?  
A. Yes, he was a student at the University of Leipzig and studied law there. After that he went to Heidelberg University, but he neglected his law studies and devoted himself to music.
5. Q. What influenced Schumann to give up the law for music?  
A. He went to Italy on a vacation trip and there he heard the famous violinist Paganini, "The Wizard of the Violin." This is said to have influenced him very greatly.
6. Q. Was his mother in favor of his fitting himself for the musical profession?  
A. At first she was very much opposed to it. Much persuasion was required to gain her consent.
7. Q. With whom did Schumann study after he returned to Leipzig to begin his musical education in earnest?  
A. With Frederick Wieck and Heinrich Dorn.
8. Q. What happened that made Schumann give up his study of the piano and devote himself to composition?  
A. He was so anxious to gain greater individuality and strength of his fourth finger that he made some experiments which resulted in disabling his finger for a while and he never regained the complete use of it.
9. Q. What was the name of his first opus?  
A. Variations on the name *Abegg*.
10. Q. Was Schumann a literary man, too?  
A. Yes, when he was twenty-five years old he began to write articles for the press under two dif-

ferent names, "Florestan" and "Eusebius." With some other young man he started the *New Journal for Music*, of which he was editor for ten years.

11. Q. For what instrument did Schumann write many beautiful pieces?  
A. The piano.
12. Q. How many symphonies did Schumann write?  
A. Four symphonies for full orchestra. He also wrote many pieces for piano and strings.
13. Q. Did Schumann write any songs?  
A. Yes, he wrote about one hundred songs. He is considered a very great song writer.
14. Q. Did Schumann write any operas?  
A. Yes, one opera, *Genoveva*.
15. Q. Name some of the music Schumann wrote for the piano.  
A. *Papillons, Carnaval, Novelletten, Phantasiestücke, Faschingschwank*, and the great *Etudes Symphoniques*.
16. Q. What great Russian pianist first played Schumann's music?  
A. Anton Rubinstein, who was the first one to really understand and play Schumann's music with the proper insight and feeling.
17. Q. Who was Schumann's wife?  
A. Clara Wieck, the daughter of his teacher, Frederick Wieck.
18. Q. Did her father oppose the marriage?  
A. It was only after much delay he consented to the match. It was a very happy marriage until insanity clouded the life of the master.
19. Q. Was Clara Schumann a musician?  
A. She was one of the foremost women concert pianists of her day and her playing of his music did much to popularize it.
20. Q. With what great conservatory was Schumann connected?  
A. With the Leipzig Conservatory, founded by his friend, Felix Mendelssohn.
21. Q. Where and when did Schumann die?  
A. In Emden, near Bonn (Beethoven's birthplace), July 29, 1856.

## A Word of Praise—The Fairy Wand

By Mae-Aileen Erb

WHILE reading some letters from teachers in various parts of the country, one of them impressed me as containing a regrettable truth which many musicians have experienced.

"During fifteen years of piano teaching," writes Miss X., "I have taught hundreds of pupils with but little appreciation from the majority." In reading between the lines, it does not seem that this lack of esteem is in any way merited; for from the letter one infers that she is a teacher with high ideals and a sincere love for her profession and one that is considered successful, if a large number of pupils is an indication of success.

Those teachers are truly blessed whose "lines are cast in pleasant places," whose work is among children of cultured parents, "understanding" parents who cooperate with the teacher in her attempt to develop the latent ability of the child. Many, however, labor year after year among the type of pupil whose aim is low and whose taste is summed up in the words "popular" and "jazz." Teaching under such conditions would almost seem like a thankless task and would tempt one to doubt those encouraging lines, "Give to the world the best that you have, and the best will come back to you."

Miss X should find comfort in the fact that she does not want for pupils. Although they are slow in expressing appreciation for her endeavor in their behalf, they evidently consider her a capable instructor or they

would study elsewhere. But a teacher should not be compelled to search for signs of approbation in bare facts. She should receive praise where praise is due.

To withhold commendation is a common characteristic of the human race, yet it would almost seem that some parents hesitate to express satisfaction in their child's progress through fear that the teacher might grow less painstaking in her effort. Is it possible that they consider silence a whip held over the teacher to goad her on to her utmost capacity? Personally, I should rather give them the benefit of the doubt and attribute their taciturnity to plain thoughtlessness.

If people only could realize how miraculously a word of praise can transform a teaching day! It is like a fairy wand which can change work into the keenest pleasure. It is like the big, round sun bursting through the clouds of a gray day. But mark this well, it is more than all that, it is a real dynamo for creating redoubled energy and enthusiasm,—a means far more powerful and potent than silence, so cold and non-committal.

Not one teacher in a thousand would not prefer to teach grateful pupils. It is almost needless, then, to add that the infallible way for a student to receive "full measure, pressed down, and running over," is to let his teacher know that her teaching is not in vain and that she has the loyal support and hearty appreciation of both himself and his parents.

habit. This may be remedied by having her to play one part while the teacher does the other. Do not wait for the pupil but insist that she keep up to time, even though she may have to omit a few notes at first in order to do so. Practice this way as long as seems advisable then exchange parts and proceed as before. Practice of this kind must be done frequently if the desired result is to be obtained.—By CELIA F. SMITH.

## Parents of Famous Composers

By Lynne Roche

ANCESTRY is ever an interesting study. Through it we find some curious capers of nature. By tracing the lineage of those who have excelled, we find that some have been the final, sumptuous bloom of a plant that has developed through successive generations; and, again, others have burst forth as a rare exotic.

Follow this through the succeeding table.

Composer	Father	Mother
Bach	Musician	Housewife
Brahms	Musician	Shopkeeper
Beethoven	Musician	Cook
Berlioz	Country Doctor	Housewife
Chopin	Musician	Musician
Donizetti	Weaver	Housewife
Dvořák	Butcher	Housewife
Elgar	Organist	Housewife
Gounod	Artist	Pianist
Handel	Surgeon	Housewife
Haydn	Wheelwright	Cook
Mascagni	Baker	Housewife
MacDowell	Business	
Massenet	Inventor	Skilled amateur pianist
Mendelssohn	Banker	Highly educated woman
Mozart	Musician	Officer's daughter
Puccini	Musician (three generations)	Housewife
Rossini	Horn Player	Seconda Donna
Strauss, Richard	Musician	Pianist
Schubert	Schoolmaster	Cook
Schumann	Bookseller	Surgeon's daughter
Tschaikowsky	Mining Engineer	Housewife
Verdi	Innkeeper	Housewife
von Weber	Musician	Housewife
Wagner	Police Clerk	Housewife

## Finger Liberty Through Scale Playing

By Helen C. McTernan

How do you practice the scale? I have found the following method of great value for gaining independence of the fingers:

1. Play all scales, Major and Minor, through for two octaves, accenting every second note, then play all scales through for three octaves, accenting every third note. Finally play all scales through for four octaves, accenting every fourth note.

2. When the preceding has been thoroughly mastered practice the following in all the scales: Left hand played legato, right hand played staccato. Then the left hand played staccato and the right hand played legato.

3. If you have studied scales in thirds, the following will be found helpful: Play regular scales, left hand legato, right hand in thirds, then the reverse.

4. The following in octaves is of great value to the left hand, requiring extra concentration upon it. Left hand scale legato, right hand scale in octaves, then the reverse; or, if the student desires, he could use the same idea, using detached sixths or thirds.

This work will be found interesting from the beginning and it helps to strengthen the weaker fingers. Master each scale before you proceed to the next, or the time you spend in practice will be useless.

## "In" and "On"

By Sidney Bushell

It is very useful, in teaching lines and spaces, to use the terms "in" and "on" when a space or a line respectively is indicated.

Use a blackboard for class work; and when a pupil is asked to write a note "in" F, it is immediately understood, when working with the treble clef, that the first space "F" is intended. If the word "on" F is used, it is of course, understood that the top line of the staff is indicated.

This is better than saying, "F in the first space," because it is necessary for the pupil to use thought when the terms "on" or "in" are used without giving the precise location within the staff.

It is useful, too, since the location of similar notes in the two staves differ, in fixing these in the mind of the pupil. In the bass clef, "on" F, of course, would indicate the third line; "in" F, the space below the lowest, G

Great men stand on a pedestal out of our reach—  
till we come up close and find they are only human.  
Elbert Hubbard



# How Caruso Practiced Daily

By SALVATORE FUCITO

[The following extract from "Caruso and the Art of Singing," by Salvatore Fucito and Barnet J. Beyer, is made with the permission of the publishers, the Frederick A. Stokes Co. This material is copyright, 1922, by the Frederick A. Stokes Co., and may not be republished. Maestro Fucito was Caruso's coach from 1915 to 1921 and drilled him daily through much of this time.]

WHEN I began to work with Caruso, the opulence and splendor of his golden voice, together with the poignancy of his masterly art, had already conquered the vast musical public in the capitals of Europe, as well as the great opera audiences in America. And yet, despite this prodigious achievement, the world-renowned artist worked more industriously than ever, coveting a greater and greater command of his instrument. In fact, there was never a moment during his brilliant career when Caruso complacently sat back and said, "I am satisfied." Animated by the spirit of the sincere artist, intent on his ceaseless effort toward a finer and finer perfection, Caruso had set up standards in vocal art—for himself, at least—so rigorous that, however great his progressive attainments, his ideal was always in advance of even his performance.

Caruso was never a victim of the mean temper which exasperates opponents in order to enjoy the cheap triumphs of a petty rivalry. It is well known that he was generous in advice and assistance to his fellow-artists. When he was singing with an artist of little vocal power, he would modulate his sonorous voice that he might not overwhelm the less-fortunate singer. On one occasion, during a performance of "La Bohème" at the Metropolitan, Caruso stretched this habitual generosity to an unprecedented degree. The Colline of that night was in poor voice and wished to be replaced by another basso. The management urged and finally persuaded him to see it through in spite of his growing hoarseness. By the time he had reached *Vecchia zimarra senti* the unhappy basso simply could not sing a note. Caruso immediately thrust a cloak over himself and began to sing the famous *Song of the Cloak* with a good bass quality, to the great astonishment of the other singers, the conductor, and those of the audience who recognized the great tenor through his disguise.

Caruso himself, however, had no fixed hours when he retired or arose. It frequently occurred that he got up early the morning following a night on which he had sung; on the other hand, there were times when he got up very late, although he had not sung a note the previous night. He possessed a temperament which was, for some reason or other, averse to rigid regularity. At all events, whether the hours which Caruso reserved for work and sleep were or were not as regular as they should have been, he saw to it that his body received all the necessary rest and exercise.

## Caruso's Regime

On rising, Caruso first drank the inevitable cup of coffee, so dear to all Italians. Then he proceeded to spray his throat—as he roughly said, *pulire lo strumento*, to cleanse the instrument—with a steam atomizer. After thoroughly spraying his throat, he continued with his toilette. While he was thus getting ready for his day's work, I would be at the piano, playing for him the score of the opera he was to sing that night. As he heard the score again, Caruso would hum or whistle the passages with which he was particularly impressed. When he had finally completed his toilette, to which he devoted considerable attention, he felt fresh and vigorous for the rest of the day.

It may not be uninteresting to set down here why Caruso wished me to play the entire score. He was not merely the great tenor, with a marvelous vocal organism; in his own fashion, he was also a great musician. As a consequence, he refused to sacrifice the ensemble of a musical work by disproportionately featuring what he himself was to sing. Caruso possessed a fine sense of measure and proportion, which accounts for his greatness as an ensemble singer. If he desired to shine individually, it was only by dint of his sterling qualities as an artist. He never failed to study the complete score of any opera in which he was to sing; he had to determine for himself at first hand what had been the composer's intention, and then thoroughly assimilate the work.

Caruso frequently commenced the morning's vocal work by practicing vocalizes for about ten minutes, and this he usually did whether or not he had a performance that day. During those ten minutes his whole being was intent on his work; his concentration was so great that nothing seemed to escape his acute ear.

Since absolute control of the breath is the basis of pure *bel canto*, Caruso would begin with his two exercises for this purpose. Caruso, without any stiffness, would place his body in an erect position with one foot a step in advance of the other, as if to take a step. (It is important to note here that his entire body was completely relaxed—no portion of it rigid.) Then he would slightly contract (draw in) the muscles of the abdomen and inhale calmly and without haste. As a result of this deep and slow inspiration of air, his diaphragm and ribs would expand and his thorax (chest) rise. At this point of the demonstration Caruso always called the student's attention especially to the diaphragm, explaining that when it assumed this position it constituted the principal agent for sustaining the column of air which could be held in the lungs under the pressure required for the production of loud and soft tones.

"The second movement is exhalation."

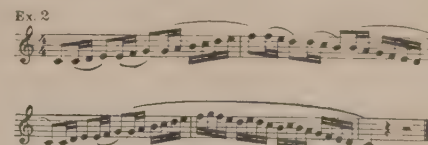
Here Caruso would perform certain vocal exercises, of which I reproduce below the one most frequently used by him.



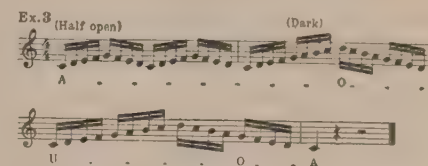
CARUSO AS RHADAMES IN "AIDA"

Caruso would sing all the above exercises during his second movement, that of expiration, carefully emitting the air inhaled during the first movement—without any straining, but with the least possible rapidity—in the volume required for the correct rendering of this exercise. At the end of the exercise, his thorax, diaphragm and abdomen returned to their original positions.

For the control of the breath, Caruso practiced the following exercise—running the whole chromatic scale up to C, and sometimes up to C-sharp—in one single, sustained breath.

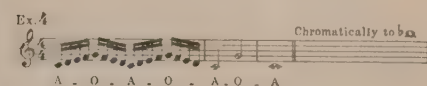


These exercises, as well as the others which will follow, are useful for the purpose of increasing the agility and flexibility of the vocal organs. These vocalizes he sang after the model of the following exercises for equalization of the voice.



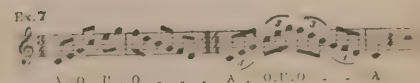
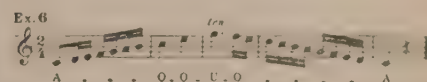
A (ah) should be quite open, with the mouth extended in a horizontal oval; and the exercise should be sung with great naturalness and abandon. Gradually, as Caruso reached the upper range, the open vowel A would insensibly merge into the vowel O, which continued steadily to become darker in color, or rather to change into the vowel U (oo), precisely as is here graphically set down. Caruso carried this up to C or C-sharp. The student, however, should not go beyond B-flat or B.

For developing agility of the voice, Caruso also practiced these exercises:



He sang each exercise in full voice, in a single respiration; and he saw to it that all the air from the lungs was duly transformed into tone.

So much for breath control practice. But breath control, tone production and vocal equalization are closely related; the achievement of success in one phase of vocal art is dependent upon the successful manipulation of the others. So Caruso used these exercises, as well as the following,



for tonal quality and coloring. The exercises, Nos. 6 and 7, for the sake of volume and intensity, he also practiced in full voice.



Caruso sang the sustained *G* of Exercise 6 with much power; it had a penetrating ring, and he held it for a considerable time. For this sustained work, too, he sometimes practiced Exercise 8,



which is excellent both for the attainment of accurate pitch and the development of equalization in the vowels.

There was always method and plan in whatever Caruso did; he never worked listlessly, prompted by the desire to get through with his routine. He had set before himself an ideal, and he directed all his powers toward achieving it. He infused into his exercises the vital spirit that animated and made significant the final product of his labor. Even when he vocalized, he aimed at much more than what is normally sought by singers, namely, flexibility and power. He used the vocalizes with such skill and intelligence that they prepared his voice for the rôle he was scheduled to sing that night. Was he to appear in "Rigoletto" or in "La Favorita," in "L'Elisir d'Amore" or in "La Bohème," operas which demand of the tenor dexterity and grace, Caruso would strive to secure, through modifying the manner of his practicing, the lyric lightness and flexibility suitable to those rôles. But if he was scheduled to appear in "Samson et Dalila," in "Pagliacci," or in "La Juive," works in which the tenor rôles are primarily dramatic, Caruso endeavored to make his manner of vocalizing fortify his voice with the necessary power and dramatic ring which these rôles require.

## Show Interest in Your Pupils

By Mae Aileen Erb

ONE great factor in the success of a teacher is his ability to be genuinely interested in his class, not as a whole, but in each individual pupil. Time should always be taken at the opening and close of each lesson, for a few personal remarks based on the habits, hobbies, and outside interests of that particular child. Let him feel that you are as much interested in him as if he were your only pupil instead of merely one of forty or fifty.

Your interest may be manifested in various ways. Should you, in the course of your reading, discover an article, a book, or a picture, the subject matter of which will appeal to a certain pupil, lend or give it to him.

In times of illness, a card or a note is a courtesy easily extended. It is a wise plan to keep on hand a pack of postcards, stamped for mailing, as it is not always convenient for the busy teacher to go in quest of these when they are needed. For lack of them, many opportunities to show your solicitude are lost.

When a pupil is struggling with a composition which threatens to master him, or when practicing is beginning to lag, a bright, inspirational note will often have a most desirable effect.

Let the parents, too, feel this personal touch. These occasions should not be only when the pupil needs stricter parental supervision to insure more thorough practice. Especially is a note or a telephone call appreciated when the child has been making excellent progress and the message is to express your satisfaction and pleasure in his lessons.

No matter how busy or how successful the teacher, the short time required for these small details of consideration will be time well invested; in fact the most successful men and women in all professions are those who have never regarded the little things as beneath their estate.

## "Poison" for Omitted Sharps and Flats

By Celia F. Smith

MANY ETUDE readers have doubtless played the game called "poison," when they were children. A number of stones are laid on the ground, the object being to go from one given place to another by means of the stones. If a person steps off the stones onto the ground he is "poisoned" and must start from the beginning again.

Some pupils are careless about omitting sharps or flats which are given in the signature, and no amount of correction is effective. Then this little game may be applied to advantage, letting each sharp or flat take the place of a stepping stone. Telling a pupil he must go back to the beginning each time he omits a sharp or flat is likely to arouse a spirit of antagonism; but put it the form of a game and he enters upon it in an entirely different spirit.

This game may also be applied to various other corrections.

## Memorize at Least Twenty Pieces

By C. Fred Kenyon

ONE's repertory should consist of pieces that represent one's powers, and no piece should be memorized unless it is worth memorizing. It is a very bad system to master eighteen or twenty popular pieces of the day, for they very soon drop into that oblivion which they doubtless deserve, and the student then finds it necessary to memorize a fresh repertory every few months. A pianist's repertory should consist of pieces the value of which is undoubted; they should be able to stand the test of years, and last as long as the life of the pianist. I do not advise the total neglect of modern composers, for it is my belief that much excellent work is done every year by living men; but I do say: "Let your repertory be based mainly on the classical composers; let them be your daily bread, your chief means of sustenance. Light composers of the third or fourth rank may then be brought into requisition to fill in the empty nooks and corners—to garnish the solid feast that has been prepared."

The first thing to decide is the extent to which one's repertory is to go; and this, of course, depends on the amount of time that is at the student's disposal, and the use to which he is going to put his pianoforte playing. To strike an average, I will assume that each reader of these pages desires to memorize at least twenty pieces; that is a very fair repertory for an average pianist, but there are many who will wish to go beyond this. In that case, it would perhaps be advisable if they extended their repertory on the lines laid down here; but in this, as in all other branches of this subject of memorizing music, the individual pupil's judgment should always be used. Do not despise your own judgment; and, above all, do not accept my advice in these pages unless it commends itself to you as good and profitable. I take it for granted that you have a fair technique, a fair amount of ambition, and that you are not lacking in common-sense.

It seems to me unnecessary to make out a list of representative pieces that should be memorized by everyone; for even a Beethoven sonata may appeal to one person much more than it does to another of equally good taste and discernment, and it would be worse than useless for a pianist to master a piece which did not particularly appeal to him. Consult your own tastes; but if you do not find that your selection of music does not include any work either of Beethoven, Schubert, Chopin, Schumann or Mozart, you must make yourself recognize the fact that your taste stands in need of improvement, and that it would be most distinctly advisable to improve it before you attempt to memorize anything. But yet, on the other hand, do not pretend to like classical music just because you *ought* to like it. Do not rave over a Bach fugue just because it is a Bach fugue. Be honest with yourself and your fellow-pianists. And if, finally,

you find that you are utterly unable to appreciate any of the work of the great masters of composition, it would be well to recognize the fact that at heart you are not a true musician, and that any enjoyment you or your friends may get from your pianoforte playing will be but enjoyment of a very shallow kind. But it very often happens that a pianist will have a temperament that seems to be set all in one groove. He can appreciate the beauties of one master, but is unable to comprehend the work of another. And this circumstance, though regrettable enough in itself, is not an insurmountable barrier to pianistic success. If, for instance, Chopin appeals to you far more than any other composer, it would be advisable for you to make his works your chief study; but to make them your *only* study would merely make you more narrow than you were before. Do not ignore the other composers altogether, but study those whose works are essentially opposed to Chopin's, and the scope of your temperament or individuality will be widened and your appreciation of Beethoven and Bach will grow more intelligent and keen.

But to take the case of a pianist who has wide tastes and sympathies, what composers should he select? Here, again, the particular pieces may be left for him to choose, the only advice I venture to give being that they should be as representative as possible, and that they should include at least one sonata of Beethoven. The more representative one's memory is, the better able will one be to entertain different kinds of people—a well-educated audience being able to appreciate Bach and Beethoven whilst a not really musical assembly would enjoy the lighter pieces of more modern composers. But don't stoop to memorize mere trash just because you will gain a little ephemeral popularity by being able to play it.

The pieces that form one's repertory may in most cases be divided into two distinct classes:

- (1) Those that we intend to play for our friends and the public, and
- (2) Those that we intend to interpret for ourselves alone.

Most pianists I have met have certain pieces at their finger ends which they never attempt to play in public. They are, perhaps, pieces that, for the sake of some association of ideas, are held too sacred for public hearing. But there are some pieces which by their very nature are unsuited for public performance. They are so deep, so solemn, so thoughtful, that one can interpret them best in the solitude of one's chamber. It is at times such as this, when one is communing alone with one of the greater masters of music, that one realizes the benefit to be derived from memorizing; for, when the printed page is absent, one seems to be all the closer to the spirit of the composer one is interpreting, and the music has an added charm and significance.—*How to Memorize*

## Musicians and Brain Collapse

By Allan J. Eastman

THE few cases of musicians who have suffered mental and nervous breakdowns seem to excite some who do not realize that all intense intellectual workers are liable to nervous and brain disorders, if proper care is not taken.

Brain bankruptcy is a common complaint. Creative workers pour out their soul wealth in such lavish manner that there comes a time when the treasury is empty. It is a horrifying realization. Usually those who are complaining of the immense amount of work they do and what they produce are not the ones to suffer mental breakdowns. It is the man and the woman who is so absorbed in the work that all rational ideas of conserving psychic energy are lost. He has no time to think of himself and rarely does so until he finds the wreck of his mind and body about him. Then it is often too late to extricate himself.

Musicians will be interested to learn that there is a theory advanced by Dr. Joseph Carter that the mind is made up of an infinite number of minute substances variously defined. With every thought originating in the brain the energy involved destroys one or more of these particles. Fresh particles prepare to take their place if the conditions are normal and the body is in good shape.

Sleep and diversion are the great restoratives. Musicians are often entirely too parsimonious in these matters. They work themselves to the limit and then wonder why they have to go to doctors for disagreeable pills which often only palliate the trouble at best. It is not the sleep that you lose to-night or to-morrow night but the long cumulative losses that do the trick.

Nervous irritability, a tendency to worry or find fault or get excited readily are the danger signals which often precede a nervous or mental breakdown. If you find that everything looks wrong to you; if you find that you want to complain about your fellows for just those human weaknesses which you know you possess; if you find that any little remark irritates you and makes you "flare up," just remember that nature is flying the red flag of danger and overwork before your eyes. Probably far more nervous breakdowns and brain collapse are due to this than to pathological conditions arising from other sources.

Music students, music teachers and professional players who fear nervous and mental failure should avoid all patent medicine cures. They are almost invariably likely to be expensive and discouraging quack remedies. See your doctor if necessary, but in most cases the real cure is right in your own hands.

Exercise, sleep, good food and most of all, recreation or "cerebral rest through agreeable change," are the best doctors. The average business man used to loo upon recreation as unfortunate waste. Now he looks upon it as necessary sharpening of tools. When he plays golf he knows that he will have a sharper brain on the next day to meet competitive problems. Musicians should treat their problems in the same way.

However, if you find yourself fatigued at the end of the day; if you find that your memory or your attention is wavering even if only a little; if you experience constricting or "weighty" pains in the forehead; for goodness sake pay attention to the red flag of brain and nerve bankruptcy.



# Making the First Lesson Exciting

By MARY A. ALLMENDINGER

POSSIBLY the best teacher of the beginner is the one who can carry through the first lessons with so much enthusiasm that the pupil is excited with the pleasure of the thing every moment. If the pupil understands the main principles and at the same time has his imagination stimulated by constant reference to other things in which the child mind is naturally keenly interested, the dullness of the first lessons is taken away and the teacher accomplishes the result in far shorter time. Following are some of the devices which the writer has employed in the first lessons to "put over" the important things in vital fashion.

## Acquaintance of the Keyboard

This long row of keys reminds me of a road. For, as a long road is divided into equal parts called miles, so do we see that the keyboard is equally divided. These keyboard miles are called *octaves*. Just as each mile is made up of so many feet, yards and rods, so each octave is made up of the same number and kinds of keys. (Look over keyboard well.)

## Names of Keys

As we look at this long row of keys our first thought might be: "How many names there must be for such a lot of keys." But the first seven letters of the alphabet:—A, B, C, D, E, F, G—are used to name them all; just as the seven days of the week are used for all the 365 days of the year. The alphabet on the instrument begins with the first key on the extreme left of the keyboard.

We easily can remember D, for that is the "sandwich note." The two black keys between which we find D, we will imagine are the slices of bread, while the D key between them is the filling of the sandwich. C and E surround the sandwich note. (Name all keys.)

The letters have their special places on the keyboard and are always found there just as well-trained horses always go to their own particular stalls in the stable.

## Tone

The sound which results when we play a key, we call a *tone*. (Play different qualities of tones, staccato, legato, etc.) The piano should be made to sing and will always respond to our mood and feelings whether they be sad or happy.

(Play a bit for the pupil.)

## Position and First Exercise

When we want to play a piece on this keyboard track it is just like taking a ride on a long road, for our fingers are to take us on many pretty trips over the keys.

Suppose some one were to give you an automobile. You do not understand how to run the machine, but you wish to take a trip to—(name some distant place.) What is the first thing you must do? You must learn to use your machine. Just so with our hands, fingers, wrists and arms, we must learn how to use them properly, so that they may be able to travel over this keyboard road.

At the table we will learn position. First, arm, wrist and hand must be relaxed. What does that mean? Let the arm swing at the side. limply, like a rag doll's arm, and notice the nice, comfortable feeling—that is relaxed. Place the arm on the table, hand flat. Slowly and easily draw up the fingers until each of the four is standing squarely on its little cushioned tip, the thumb slightly curved and resting on its side. See how nicely raised are the knuckle joints, we will call this the "bridge" of the hand, and this bridge must be nearly straight across. It is very important that the bridge be the highest part of the hand and that the fingers are nearly curved and resting on their tips; for only in this way can the fingers grow strong and play beautiful tones, and the thumb have plenty of room to move under the hand easily, as it must do when scales and arpeggios are played later on.

The fingers we call by numbers:—1, 2, 3, 4, 5. The thumb, the thickest finger of all, has the smaller number—1, while the smallest finger has the largest number—5.




Very slowly, easily, lightly we lift each finger in turn. The only place the finger bends is at the knuckle joint. Lift the finger until there are little wrinkles at this joint. Now drop the finger.











We must sit at the proper height at the piano, our elbows should be on a level with the keys.

(Proceed to exercise the fingers at the table, then at the piano, according to your method. See to relaxation continually.)

Let us imagine the ten fingers are ten soldiers. I will appoint you their captain and will expect you to be a very good and strict officer and have each soldier do excellent drilling.

## Notes

As we have seen, each letter has its particular place on the keyboard. But these letters have a home upon paper as well. However, when they are placed upon paper they are represented by characters called *notes*. Here is a whole note——like a whole apple. This note means we must hold the key, which the note stands for, while we count, one—two—three—four. Now let us give the note "a stick to walk with"——and make it a half note. Now we count two while we hold the note, and we cut our apple in halves. Two half apples make a whole apple; two half notes make one whole note. Now comes the quarter note——which, you see, has really grown out of the whole and half notes and which has a dark face. This note we hold for but one beat. We will cut our apple in four pieces:

Ex. I			
Whole Note		=	
Half Notes	 	=	
Quarter Notes	   	=	

## Staff and Clefs

The second home of these notes is called the *staff*, this being made up of five lines and four spaces. Each line and space stands for a white key on the piano.

The notes upon the staff are really *pictures of certain sounds or tones*. Here is a piece of music called *The Joyous Farmer*. (Here teacher shows the pupil *The Joyous Farmer*.) See the rows of notes covering the page. These notes are *pictures of tones*, and very bright, happy ones too as you will decide when the piece is played.

In Miss G Clef's home we will find written all the high notes in the piano, it is naturally so, because her voice is high and clear. Mr. F Clef has a deep, bass voice and it is at his home all the lower notes of the piano live. (Draw a large design of both clefs.)

To show us where she lives Miss G Clef has placed this curious sign across her house, otherwise we might think it Mr. F Clef's home for the two houses look just alike. The sign does not look like the letter G does it? But years and years ago it was a real G until gradually people changed it and now it looks as it is here. See that cunning little curl which the sign has? It curls about the line or room where G lives. Now we cannot possibly forget where to find G. (Find other letters.)

Let us now run over to Mr. F Clef's home and see where F lives.


(Teachers should give serious thought to the matter of introducing both clefs at the first lesson, instead of the G clef only for many lessons, as has so long been the custom. At any rate, it is advisable to show both, at the outset, even though the F clef be dropped for the present.)

Also, for home work the pupil should be required, in connection with the exercises assigned, to spell words on the staff. Write simple words above the blank staff and have the pupil supply notes in proper places. Then reverse the order—write notes and have pupil write the words they spell.)

## Lesson 2


In the last lesson we made some new acquaintances, and now you may tell me the names of our new friends of the keyboard.

At home you spelled words with the notes on the staff, we will spell out those same words on the keyboard. Just listen carefully, some of these words make tiny little tunes.

We remember clearly that our friend the whole note——means: hold me while you count four. Friend Half Note says: "Count two." Little Quarter Note says: "Just one count for me."

Here is a row of our friends which you are to divide into counts of four. Draw vertical lines between the proper notes:

Ex. II



(It would be well to write examples upon paper using either a repetition of C D or E, or C—D—E—F—G—E—D—C, first in whole notes, 4—4 time. Then write the same series in four measures using half notes, then in two measures with quarter notes.)

## Accent

To the note which receives the count of "one" we give an accent when we play it. Accent means to play a little stronger on any one note.

## Bar

A line called a *bar* is placed vertically across the staff to show where the accented note is to be found. *Accented notes usually follow the bars.*

(Do not touch upon syncopation now.)

Those were bars which you placed between those notes a moment ago. Now show me in that exercise the notes which should be accented.

## Measures

The music which occurs between two bars makes a *measure*. You see the bars are the boundaries of the measures.

## Additional Suggestions for Later Lessons

### —Rhythm

The return of accents at regular intervals we call *rhythm*.

We can compare rhythm to the flow of the blood in our veins—on and on it flows constantly, with the pulse beating at regular intervals. Rhythm is the flow of the music and the accents are the pulse.

Or we may compare rhythm to the grandfather's clock on the stairs which is steadily running and turning the hands while its progress is marked by "tick-tock, tick-tock."

Polly tells me she likes to think of rhythm as the flow of the water in the brook and the stones over which it runs occasionally, marking its progress, just as the accents in her music mark the melody.

(At some later lesson the illustration may be expanded more fully in this way: When we are very happy or excited the blood in our veins quickens its flow, so in melodies, we apply the *accelerando* and *crescendo* to express intensity of feeling, then follows the *retardando*, and the rhythm becomes slower.)

## Phrases

Ex. III



A phrase is a sentence in music: observe the four measures above, notice the curved line or slur above the measures and ending with the D in measure 4.

Play the notes. If there were words set to that melody, where would you think the proper place for the singer to take a breath. Try it. I think we can decide there would be only one place and that is following the D at the end of the slur.

Let us think of piano music in the same way. There is a slight pause in the melody at the end of a phrase—a breathing place. As the fingers do not breathe they mark the phrase end in a different way. The wrist is lifted gracefully, causing the fingers to leave the key in a lingering, drawn-off kind of touch.

If there were a staccato mark above the note at the end of the phrase the finger would be drawn off the key in a more abrupt way.

## Scales

A scale is a tone ladder. They call it a tone ladder because the tones ascend and descend in regular order, each key used being a rung in this ladder of tones. When the fingers play up the scale, thus, we may think of them as climbing the ladder, and when they play back again they are climbing down.

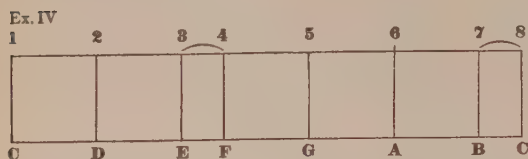


Scales must have names so we name them after the keynote, or note on which the scale begins.

In the scale of C, C-D-E-F-G-A-B-C—between which white keys are the black keys? The black keys on the piano are just as important as are the white ones, even though they are smaller. (One might illustrate by showing the interior of the piano.) And the black keys help to give us tones and half tones. The distance in pitch from one key to the neighboring key—whether it be white to black or black to white—is half a tone.

So we find in the C scale there are two half steps: C D E $\frac{1}{2}$  F G A B $\frac{1}{2}$  C

Here is its picture—



See the steps which are closer together than the rest. All major scales are made after this pattern.

## The Dead Past

By Carol Sherman

LAST week the writer met a man on Broadway whom he had known for twenty years. Early in life this person made a concert appearance at old Chickering Hall. On the following morning the papers "roasted" his playing in the very hottest journalistic ovens. Instead of realizing that his fiasco was due to his nervousness at a debut he nursed his injury and cursed the press. For twenty years that man has been going around his friends assuring them that it is absolutely impossible to succeed in concert in America because the critics ("who know nothing, anyhow") will not permit anyone but "a few foreigners who pay them high bribes," to succeed. There never was a greater libel on the New York critics who are, for the most part, men above even looking for a bribe. There is not a daily newspaper in New York but would discharge a critic at once for taking any kind of a bribe. Some of the papers even regard accepting tickets usually allotted to the press as a bribe.

Our friend, however, has been carefully nursing his failure and blaming it on something else for twenty years. Meanwhile dozens of young men and women of all countries have come and triumphed. Forget yesterday (unless it was a very pleasant yesterday). In the music life every day is a new chance. Suppose that last lesson or that last concert was "rotten." They are past. Make to-day's different.

## Five Fertile Years of Music

By Edward E. Hipsher

IN no short period of musical history has appeared so eminent a group of masters as in the short five years from 1809 to 1813. The glorious Reign of the Classicists, which began with the birth of Bach and Handel in 1685 and included Beethoven, Mozart and Haydn, was in its eventide. Haydn died in the first year of the quinquennial mentioned, while Beethoven, at this time in the full bloom of his genius, entered the silent world but eighteen years later.

Was ever the earth blessed with the presence of so much genius at the same time? Not unless it was in that great Renaissance of the sixteenth century when the city of Florence furnished a home for Raphael and Michel Angelo, Leonardo da Vinci and a coterie of other artists nearly as famous.

Observe the births in the following years. 1809—Mendelssohn, known best by his great oratorio *Elijah*. 1810—Schumann, the first of the great Romanticists of music, and Chopin, the poet of the piano.

1811—Liszt, the wizard of the piano, and Ambrose Thomas, the French opera composer.

1812—Flotow, composer of the perennial *Martha*.

1813—Verdi, the greatest of the composers of Italian opera, and Wagner, the greatest of the composers of German opera. Born five years later and working contemporaneously with Verdi and Wagner was Gounod, probably the greatest of the French composers of opera. Living at the time under consideration were also the following "Musical Immortals": Bellini (1802-1834), Berlioz (1803-1869), Schubert (1797-1828), Rossini (1792-1868), Von Weber (1786-1826). Others, less conspicuous in the Hall of Fame were: Balfe, Halévy, Heller, Kücken, Concone, Costa, Felicien David, Ferdinand David, Hiller and Thalberg.

## Some Vagaries of Counting

By Francesco Berger

THE misfortune of counting, of counting audibly, of counting persistently, cannot be over-estimated. In deciphering a new piece, (*viz.* playing it through for the first time) it is of the greatest assistance; and afterwards, when familiarity with the music might seem no longer to necessitate counting during the entire piece, it will still be found of extreme service to recur to counting in places.

Many who have a correct ear for music, who have good taste in performance, and sufficient finger-development for general purposes, have an inherent difficulty in playing in time. If a piece be written in 6/8 time, and the left hand have to play



they will frequently, quite unconsciously, either miss the sixth beat completely, or alter the music to something like



or



especially if the right hand happens to be resting, or holding sustained keys.

For this very objectionable complaint there is no better medicine than counting aloud during a course of Mozart. Bach will not do it for you. He has his own special uses, provides remedies for other defects. He will teach independence of finger and independence of hands, he will develop the left, he will strengthen the weaker fingers, he will teach polyphonic playing generally, he will improve you in a thousand ways, but for *playing in time* he is less efficacious than Mozart, because of the scarcity of pauses in his music, and because he does not suddenly change his rhythm in the course of a composition. Mozart's "slow movements" are incomparably useful for this.

Here and there in Beethoven, and occasionally in other masters we get bits of equal utility, but never so often as in Wolfgang Amadeus. At the commencement of one of his slow movements there is no suspicion of the traps that await the unwary a little further on. They come upon you not "as a boon and a blessing to man," but as detectives with a search warrant to find out your weak spots. And when you have shaken hands and begin to feel at home with them, they suddenly desert you, and you are hustled back into the original rhythmic division, with additional embellishments that bring additional trouble. If you are not as unswervingly steady as your own metronome, such an unforeseen alteration faces you as a *pons asinorum*, and counting aloud is your only protection. The stitch in time saves nine, the prevention, which is better than cure, the looking before leaping, and many other homely precepts, are all summed up in the *one* direction: *count*; and *do not cease counting* during pauses, for these are not indefinite, but have their definite duration.

When a movement is very slow, such as are marked *Largo*, *Larghetto*, *Lento*, *Grave*, *Adagio molto*, and especially should there be many notes in a bar, the counting should be doubled. I mean: instead of counting 4 crotchets extremely slowly, count 8 quavers at double pace. At the end of a bar, the amount of time occupied will be the same, but dividing it into eight smaller portions instead of four larger ones will have insured to each eighth part its proper length, neither over-abundant nor curtailed.

You can count these eight divisions of "common time" in two ways. Either: 1, 2, 3, 4, 5, 6, 7, 8, or: one AND, two AND, three AND, four AND. It does not much matter which method you employ. The first-named is perhaps the safer of the two, because more likely to force the player's attention to the 2, 4, 6, and 8; whereas in the other there is a tendency to swallow the AND occasionally, and hurry on to the next numeral.

When the two hands play in differing divisions, such as 2 against 3, 3 against 4, 4 against 6, counting becomes difficult. There is no rule to meet this difficulty. It must be left to the player to decide *which*

of the two hands he will count for, and which he will "leave to his self," for it is obvious he cannot possibly count for both at the same time. Fortunately such cases occur but rarely, and generally continue for a few measures only. The best plan is to practice each hand separately, until one or the other can be trusted to do its work mechanically and unfailingly. Indeed, the study of *each hand alone*, excepting in very easy cases, cannot be too strongly recommended. The attempt to combine two separate impossibilities into one possible whole, is utterly impracticable. Until the difficulty of each hand has been overcome, no attempt should be made to yoke them together. The player engaged in a first reading, cannot, of course, anticipate at what particular point this double difficulty will occur; but having met with it, let him note the place, and resort to *separate* study before concerning himself with the *ensemble* of the two hands.

The man who invented the metronome was a very clever man, and his invention is very useful for some purposes. For indexing the pace of a composition, and as a means of transmitting that index to others, it is of indisputable value. It also has its advantages in correcting an irregular timist. But, like many contrivances intended to save human effort, and to substitute machinery for brains, it has its limitations. If the student makes a mistake, and stops to correct himself (as it is hoped he will do) he can stop counting for the purpose, and resume when the error has been rectified; but there can be no temporary suspension of the metronome. Its unsympathetic tick during the mending process, is nothing less than a nuisance, resembling the persistent snore of a friend on the sofa while you, at the table, are endeavoring to make head or tail of an ultra-modern score. Again, it is worse than useless in *rallentando* or *accelerando*. And, unless provided with a bell attachment, its tick does not distinguish the first beat in the bar from the others. I cannot therefore advocate its constant use. *Occasionally, yes—always, no—is my advice.* A little of it goes a long way, as the milkman said, when filling up his half empty cans at the pump.

In the days of my youth, an "office" was frequently called a "counting-house;" but to-day it would be monstrous to speak of a "police counting-house," or a "railway booking counting-house." The merchant princes who counted their wealth in those counting-house days must have known "the value of notes" as we musicians do to-day. No doubt, like their weary descendants, they had their crotchets, and their *tremolando* clerks probably had some quavers when summoned into their masters' presence, for late "time" in the morning, or *tempo rubato* in the evening, or for having forgotten "keys," or permitting the intrusion of "false relations."

Counting aloud is not always a tragic occupation—it has its comic side. There was once a play in which a lovely maiden, seated at the piano, bade her admiring swain to "count," and he, being ignorant of music, but willing to comply with her wishes, proceeded to do so from one up to a hundred, until she stopped his lips with kisses. I should not have objected to play that part myself. Would you?

## Your Successor?

By Robert M. Crooks

You are going to have a successor. What would you want him some day to say to your pupil about you? When you receive a pupil who has studied under some one else, do you pick him to pieces, criticise every point, scoff, sneer and lay the faults entirely at the door of your predecessor?

In the majority of cases you find, to your dismay, your charge is remaining in the same old rut. You may confess your predecessor was not so bad after all and you knew all the time some of his principles were commendable; namely, the pupil was a good reader and his fingering was not altogether bad. You hold up your own mirror and look well within it to find, perhaps, the predecessor has been fully as painstaking as yourself, but the pupil has carelessly passed by certain points just in the same manner he passes by your own. Have charity in your heart for your predecessor; gently correct the faults you lay at his door, and to use the trite saying, "Say nothing but saw wood."

Until the tenth century, music consisted on'y of solos or groups of instruments playing in unison or in octaves. This was, possibly, the reason for the enormous number of instruments playing together at one time. The idea was to impress the hearer with great volume of tone.



# What the Young Composer Must Know

By the Noted Irish Musician, Author, Teacher

DR. ANNIE PATTERSON

Composer of *Six Original Gaelic Songs, Ivernia Series*, etc.

As one who has had many years of varied experience in examining students' musical manuscripts, penned for examination purposes or otherwise, the present writer has particularly been struck with the confidence displayed by the amateur composer that he, or she, can, without preliminary study, write a masterpiece that will take the world by storm. The possession of a good ear, added to a retentive memory, lends color to this opinion. A musical youth of either sex hears, it may be, a quantity of all types of music with fair frequency. Fragments can be hummed or picked out on the piano with ease after a performance, reminiscent of what the musical sense has retained. It is possible even that harmonies of a kind can be attached to such remembered tunes. All this is easy and possible to a naturally endowed musical person who has the requisites we have named; for in speech, as in many other things, we copy what we hear and perceive.

## The Power of Imitation

Imitation, in fact, is the way in which, as children, we pick up language, manners and habits; and the quicker we are at observation, either by ear, eye, or feeling, the more expert we become at doing what has been done by generation upon generation of those who have been this way before us. All this holds good in regard to the mechanical side of life. It may also be applied to artistic achievement with a limit. But when it comes to an art such as the composer's which, like the inventor's, has to make something out of nothing—or rather, must design practically independent of a pattern or model, we are up against a new condition of affairs. The world has seen few great composers for the simple reason that, in making music, we are all too apt to follow some great leader or else a precedent, and at best, end by presenting something that has been done in a similar way before.

## Illiterate Attempts

Now this is remarkably the case with that type of unfledged composer who thinks he has got hold of a fine tune and pines to rush into print with it. The tune on analysis, in 999 cases out of a 1000, turns out to be commonplace and conventional in all its phrases. If an attempt has been made to harmonize it, or (should it take the form of the much abused "song") to add an accompaniment, the latter consists of gaunt or well-worn chords or figures, usually breaking all the acknowledged rules of symmetry and taste in harmonic writing. The ultra-modern school, which laughs at theories and text-books, offers an excuse for such negligence of law and order. But then, it is to be recollected, those of the so-called modernists who have done the best work, took the trouble first to learn and thoroughly digest the scholastic's laws of part-writing ere these were broken, and then only with a purpose. Music is, after all, a language—the Universal Language, say most of us—and a certain amount of preliminary grammar, in way of spelling and orthography (notation and phrase-making in the musical sphere) is always a needful adjunct to the successful writer. When we receive an ill-spelt letter of the type "hop-this-fins-yes-well-as-it-laves-me," we smile, but we do not preserve the sheet as an art production. Editors are still keener in scenting the amateur hand at journalism, and the waste-paper basket or return-mail delivery quickly gets the ill-spelt, rudely constructed "copy" out of his sight. Is not the music publisher of a like mind?

## Beginning at the Wrong Side

The fact is, the amateur composer begins at the wrong side of his art. Nothing under the sun can be done, or at least done well, without preliminary study and practice. Instead of wishing to rush into print with the first theme (probably memorized) that comes into his head, the embryo song-writer is advised to see that he cannot only write out his melody correctly, but also add an accompaniment that a musician will think worth while playing. This all means time and trouble. Notation should be mastered in all its details. Acquaintance with vocal needs and some knowledge of voice-production generally is requisite. Harmony, or the science of chordal combination and sequence, should be easily at the fingers' ends. One may say that all this can be done by the professional arranger. When this is the case, what is the so-called composer but a man who

[EDITOR'S NOTE.—Dr. Annie Patterson, said to have been the first of her sex upon whom the degree of Doctor of Music was bestowed by a leading university, was born in Luggan, County Armagh, Ireland, and is of French Huguenot descent, her mother being a relative of Lord Macaulay. She was educated at Alexandra College and the Royal Irish Academy of Music. She has been an examiner in music of many of the leading institutions of Ireland. She was conductor of the Dublin Choral Union and organist of several leading Irish churches. She originated the *Feis Ceoil* (the Irish Musical Festival). Since 1909 she has been organist of St. Anne Shandon, Cork. She has written excellent books and pamphlets upon music and has composed songs in Irish idioms.]

trades under false colors? He avails himself of another man's brains to exploit himself. The habit of acting as "ghost" in such matters is often a case of necessity with struggling genius. Such an expedient, if it adds something to a thin purse, is nevertheless rather degrading to even an ordinary talent.

We have heard of wholesale "revision" in literature, in the case where an ambitious would-be author uses a poor scribe to polish up drivel that would never see the light if it were not heavily financed. But, on a nearer level with Music, comes the exquisite art of Painting. It is scarcely possible that an able artist—save under very severe stress—would sell his palette and canvas, the "experience of a lifetime," to boost up an unknown pretender. Yet this is exactly what happens when the aspiring if inept tune-maker has his effusion "polished up" by an efficient hand. The remedy is, of course, that whosoever pretends to compose should be able to do the whole job himself. There is no short cut to music-making. The gift must be there, to begin with. Then, one must learn, and learn thoroughly, how to use one's tools (in this case, notes, chordal combinations and the art generally of "form" in composition). Only after

this apprenticeship, should one try to write either a tune or its accompaniment.

## First Learn the Language You Intend to Speak

Our advice to the young composer may therefore be summarized as follows: If, on sitting down to the piano, you find you can improvise with ease; if, on reading a poem a melody suitable to it comes, as it were, by magic, into your brain; if, in seeing a beautiful landscape or reading a heroic tale, the color of the first and the glamour of the second expands in a glorious harmonic structure before your eyes—ask yourself if what we commend you to do is worth while. First, you must learn with great thoroughness what we may term the Orthography of the musical language: that is to say, you need to be able, with consummate accuracy and, when feasible, neat penmanship, to be able to translate into notation any complicated passage which you may have in your mind, either as the result of improvisation or the more musicianly way of "hearing in advance." Then, being expert at the mere mechanical department of writing correctly, you require to have the laws of Harmony, Counterpoint and Form so pigeon-holed in your mental repository that you can at once design, block out, and, finally, fill in the subtle essence that goes to make beautiful tone-combinations, whether the piece undertaken be great or small.

## Old Thoughts in New Forms

Any one chordal combination may offer you dozens of sequences. It is for you to choose that absolutely best—best, at all events, for your own individual purpose. To a certain extent you will have to be, at first, something of a copyist. For you will need zealously and repeatedly, to study this or that master of the craft (Bach or Beethoven, for example), to see how these dealt with various "forms" of which they have left unrivalled examples. This will, of course, not entail your slavish repetition of phrases or sentences, as has been the wont of certain pretentious people to do; we have known University students actually to borrow phrases from great masterpieces, patch them together, and then try to palm them off in an "Exercise" on a too complacent examiner. This is plagiarism, if we may not use a still stronger word. There are well-worn cadences, sequences, chordal progressions, and so forth, it is true. But even though we observe the literary conventions, both in speech and writing, there are ways of putting old thoughts into new forms, if we have properly studied our *metier*.

## The Publisher's Risks

Then, having done all—to stand. The publisher's doors are not easily open to the composer, even when the latter has served a long period of training, and, having something to say, can say it after his own fashion. Some composers, in this respect, are more fortunate than others. It may be that a commission falls their way; more probably a great singer or player takes a fancy to something written. In these cases, the journey from manuscript to printed page need not be a slow one. On the other hand, the publisher's initial expenses and subsequent risks are so great that, unless he, being to all intents and purposes a business man, sees in So- and so's output a commercial proposition, there is no way to publicity for the young or comparatively unknown composer save to issue at his own expense. This is the rock upon which so many come to grief. Even if one can command the capital for such an enterprise, the difficulty of exploiting the work, once printed, is often greater than the initial trouble of bringing it to the published stage. Advertisement costs money; music-stores prefer to deal with the publishers direct rather than with the private individual. Also the composer has naturally a disinclination to cry his own wares—it appears like "sending round the hat" to ask one's friends to pay what, in small quantities, is the trifling cost of one's latest production. So printed page as well as manuscript goes on the shelf, and one wonders if the game is worth the candle. Only posterity can say. But the young composer will see that a wide gulf lies between tune-making and "getting there" as a successful Maker-of-Music.



DR. ANNIE PATTERSON



## Behind the Scenes with Artists

By Harriette Brower

### VIII

## The Artist and Foundational Technic

THE general idea prevails that those who have become artists of the piano never had to slave at the keyboard in order to acquire foundational technic, as ordinary players are obliged to do, because they are so highly gifted in that direction. This is a great mistake, since it can be proved that successful artists are obliged to come right down to bed rock foundation and work up from the beginning.

Ernesto Berumen, the Mexican pianist, has this to say on the subject: "After studying in my home country and Paris, I went to Leipsic and there found I had to come right down to business. I worked very hard under a thorough and strict teacher. Here I laid the foundation for my piano technic and have always been grateful that it was so thoroughly done. I was obliged to do much finger technic, which is surely the foundation of good playing. These finger movements were at first made away from the instrument, on a table, or even on the lid of the piano. For, as my master said: 'One gets the idea of finger movement and touch as distinct from sound, and one's neighbors' ears are spared.'

"It seems to me that finger technic is being woefully neglected in these days. In some cases it is even looked upon as something old-fashioned and almost obsolete. People seem to think that relaxation is going to take the place of everything else. I place finger technic first; the player must have that, it is a necessity. And he should acquire it at the beginning, otherwise it is very difficult, almost impossible to attain."

Richard Epstein once spoke to the writer on this subject: "The lack of finger discipline, which I consider so important, and which every artist must develop at the start, is very surprising in most students. To my mind the proper raising of the finger is almost more important than the stroke itself. Equally vital is the motionless condition of the finger in its raised position. In my work and in my playing I have found that the great problem in acquiring a commanding technic on the piano

is the harmonizing of two apparently contradictory methods—namely, relaxed weight and finger action. Only in proper combination of both these principles can correct conditions in piano playing be achieved."

In a talk with Godowsky, so often called a wizard of the keyboard, the writer learned that he, too, had to work at solid foundational technic, and still believes in slow practice with raised fingers.

"Yes, I believe in that special requirement of the early stages, decided finger action and finger lifting. We must have that; we can never throw it away. Wide, free movements are necessary to develop the fingers, to stretch the skin between them and to render the hand and its playing members supple and flexible. So we must insist on raising the fingers and moving them freely. And I do not mean this alone for the early stages of piano playing; it is for that time and for all time. I consider these large, free movements and the decided action of the fingers as a necessary form of gymnastics. Just as one exercises the body, with many forms of gymnastics so the pianist requires well-articulated finger movements.

"Of course, on this technical foundation must be built all the finer qualities of tone, touch, fingering, phrasing and pedaling. But the foundation must always be there, it is never discarded. We cannot do without it, for it holds up all the superstructure.

"There have been a few super-gifted pianists, like Liszt and Rubinstein, who had so much genius that the lack of exact knowledge did not prevent them from winning the world. Rubinstein was a child of impulse as well as a genius; he never did things twice the same way; he relied on the inspiration of the moment, and the same might be said of Liszt. These brilliant exceptions prove the rule, that it is necessary to lay a thorough foundation of finger development, if one would attain to pianistic heights. It is a cause for satisfaction that the art of piano playing has developed into a more exact science since their day."

## The Greater Value of Technical Studies

By Arthur L. Manchester

I DISTINCTLY remember the many hours I spent in the practice of dry technical exercises oftentimes feeling that the time was wasted, and, at all times, becoming more and more conscious that the whole thing was almost unendurable. It was a severe test of patience and a revealer of one's determination to spend so much time on what seemed to be a very slow process of development. Yet later years have shown me that this was an invaluable period of training and that this systematic and persistent iteration of unmusical studies provided me with an asset of incalculable value. This greater value was the disciplinary training derived from such work.

There is, in every breast, the possibility of faith. This possibility raises us, if rightly directed, above the angels, and, if wrongly directed, sinks us below the level of the brutes. Credulity is simply besotted faith, while belief is Faith divine. The first is acceptance without waiting for testimony or exercise of the reason. The second is the result of earnest investigation and well applied faculties. Credulity makes fathers and mothers watch their children hunger while listening to the profanity of a Dowie, a thing below the level of the animal creation. Credulity induces men and women to employ impostors as teachers of themselves or their children, without even asking credentials, or examining the results of their work. And, while one might say of these people that they reap as they sow, one cannot help pitying and sympathizing with their victimized offspring.

Credulity is at the mercy of what we may term a spurious personality, an enthusiasm that is simulated; or, if real, is not united to real power of accomplishment along the line that excites it. To love music, to admire the great composers, even in a superficial fashion, gives one a certain eloquence and charm in speaking of it or them. Ignorant persons are misled by this charm and conclude it stands for something other than itself. But only knowledge is power. We can only teach what we know, and can do.

### A Dangerous Power

There is a contention that theory can be taught by those who cannot practice it. It may be so, but it seems to me very like the blind leading the blind, very dead and alive teaching, and not to be named in the same day with teaching that can be exemplified for the student step by step. "There is a certain Sir John Mandeville air" men say, but I have not seen it, about teaching of any other sort. And how can we duly estimate this power of personality, as exercised towards pupils? It is a great power, it is a dangerous power, because it is an insidious and scarcely recognized power. Again and again we see young minds committed to the care and the contact of men and women in the intimate relation of teacher and pupil when such men and women are utterly unfit for such contact. The character of those in the profession is as important a factor as their attainment. I would not advise employing a poor musician because he is a good man, but I would absolutely condemn employing a good musician, no matter how good, if he is a bad man. No achievement will prevent that personality influencing detrimentally those who are brought in con-

tact with it, and even musical ideals will suffer in such hands.

It should be the aim of the teacher to amount to as much as a man, as he does as a musician. Then, and then only, can he be a great and vital force in the community, a force not merely in the present but in the future, when his young pupils shall have become the leading and representative men and women of their day. His influence is enormous, his power for good equally so, his responsibility very great. If he chooses to limit himself to mere musical exchange, he will lose much of his vital meaning to society, and in time he will cease to be even a factor in the direction to which he has limited himself. The power of personality is regrettable because the abstract is finer and higher than any realization, but since this point exists, let us make the most of it for good that we possibly can.

### The Inspiration of a Beloved Instructor

No one is more subject to its exercise than a child. The plastic mind is molded easily under the influence of attraction. A pupil can be actually inspired by the enthusiasm of a beloved instructor, and led on to wonderful achievement. Adele Aus der Ohe, perhaps the greatest interpreter of Franz Liszt America has heard, when told by a listener of how clearly she revealed him, answered, in her fascinating English "Always I have him with me. Always he seems standing beside me, when I play him." This vitalizing current seems powerful enough to flow out into an audience, and enable it to realize a composer. Perhaps only such a force makes the player the interpreting medium of a master mind. A great singer states that the invariable comment of those who listened to her was "What a beautiful song!" And she felt this to be the greatest proof possible of her genuine musical ability.

Too often to-day, it is the composer who is treated merely as the medium for exploitation of the interpreter. We should urge upon our pupils, the necessity for reverent admiration of the genius of those who attain the tremendous intellectual height of musical composition. We may be sure that if they play "Con Amore," they will create the same mood in their listeners. A careful selection of worth-while pieces is most important, and an illuminating insistence upon the nature and degree of their beauty acts as a revelation upon the mind of a pupil.

## Build a Reserve

By Louis G. Heinze

No matter how well you can play a composition in your practice time, you will never know it as you should unless you work to build a reserve.

This reserve is absolutely necessary to guard against nervousness, a lapse of memory and the many petty pitfalls that beset every player.

It is one thing to be able to play on your own piano with one in the room, and quite another proposition to play the same piece on another piano or with one or more persons in the room. You must therefore continue your practice on the piece more carefully, and with every repetition try to add to your repose, expression, clarity and development of a more beautiful tone.

A still greater reserve is required to play in the lesson and much more still to play in public.

The important point is how to get this reserve and have it grow till it produces the best results. There are many ways; and the pupil will discover new ones and short cuts as progress is made.

Be sure the composition is correctly played, so far as correct notes, fingering, accents and expression are concerned, without using the pedal. It is, of course, taken for granted that the piece has been commenced (and kept for some time) at a much slower rate of speed than is required. This will be the first of building a reserve for speed. When the piece can be played with ease, more and more attention must be given to all marks of expression. The reserve will now grow rapidly.

The pedal may now be added. Listen intently, for the ear is one of the best helps to using the pedal correctly.

If you expect to play before a large audience and have been doing your practice on a grand piano, it will be a very good plan to practice your piece a number of times with the lid of the piano closed (putting the music rack on the lid).—Now the piano will sound rather subdued and less brilliant, so you must work still more to produce the same tonal effects as when the piano was open. For as your playing sounds in your room it will most likely sound with the instrument with the lid raised in a crowded hall.

Try these few suggestions faithfully and you will be delighted with the reserve you have built.

## Loose and Flexible Wrists

By Joseph George Jacobson

A PUPIL said to her teacher the other day:

"I cannot play the first Octave-Passage of the F sharp Etude by MacDowell without stumbling."

The teacher replied.

"It is probably because you do not hold your wrist loose enough."

What an incorrect answer.

You cannot play a brilliant octave-passage with an absolutely loose wrist. Nobody can execute octaves (especially forte octaves) without a tightening of the cords of the wrist. A flexible wrist is necessary and is the most desirable acquisition of a pianist, but this is entirely a different thing from a loose wrist. When your wrist is loose your whole lower arm is in a state of activity—a moving up and down of the arm, wrist and hand. This is well applied when producing sustained melody-tones, as in slow movements, etc. But when a brilliant passage of chords or octaves is to be played the flexible wrist must be used, free to a certain extent, from any feeling of rigidity. The forearm, controlled by the muscles of the shoulders, comes in use and the wrist acts only as a hinge. Imagine Rubinstein, who had a second piano ready in case something went wrong with the first one, playing his thundering octaves with a loose wrist.

The same idea should be used when jumping from a low key to a high one, or vice versa. Watch that you do not change the angle of the hand by turning the hand from the wrist to either side. Stretch out the fingers so you can almost touch the black keys. When playing the Campanella by Liszt, for example, touch lightly with the second or third finger a black note lying somewhere midway between the two ends of the skips. Do not press the black key down, use it only as a pivot. It will help you to measure the distance in your mind. The up and down motion of the hand must be so rapid as to be over the place of the next key, not in time, but before time.

When gripping grief the heart doth wound,  
And doleful dumps the mind oppress,  
Then music with her silver sound  
With speedy help doth lend redress.

Shakespeare.



# Auto-Suggestion for Public Performers

By H. ERNEST HUNT

*This article, which appeared originally in "The Sackbut" of London, might easily have been called "Auto-Suggestion for Students," as its principles apply to all who are called upon to play before others*

AUTO-SUGGESTION is a definite method of utilizing the power of directed thought, and it may be used in various ways by the concert artist. Probably the immediate direction in which it will be most generally useful is in the vexed question of "nerves." There are two distinct kinds of "nerves," for which we have in English, unfortunately, only the one word. There is that high-tension sensitiveness of the artist with which one would not for worlds attempt to interfere; but there is also the nervousness of fear and doubt, which is wholly detrimental and harmful. This can be avoided in advance, frequently cured, and always alleviated.

Dealing, then, solely with this latter type we find that the root of the matter is that the sufferer is at the mercy of his own forces, and that, in spite of himself, his knees will persist in knocking, that his muscles generally will play all sorts of unkind tricks, and that various brands of indefinable unpleasantnesses begin to make his life a misery and his performance a purgatory. We need not discuss this aspect of the matter further—it is too painful!

How does this state of affairs come about? Muscles do not move themselves; they are moved by nerve impulses which originate in the mind of the individual, and bodily conditions also are largely influenced by our attitude of mind. It is a vital fact that our thoughts make permanent records of themselves, and all our past thinking, whether forgotten or not, is bearing witness in the mind against us. Now with regard to artists it is too often a deplorable fact that most of the past thinking has run in negative channels. All the doubts and wonderments day by day, all the hesitations and fears in advance, as well as all the nightly nervous thoughts and dreads of public performance—all these have gone into that wonderful realm, the undermind; they have been stored up, and now in the resulting states of nerves they show what an uncommonly active part they have to play. Had we as consistently thought courageous, virile, and strong thoughts (which as a practice we all too seldom do) we should inevitably have possessed an attitude in which confidence would reign supreme, and doubts and fears would be unknown. Nobody who suffers from "nerves" can honestly say that he has always denied fear-thoughts access to his mind, and has consistently dwelt on the helpful ideas; indeed, were it so, he could not now be gathering thistles instead of grapes. An attitude of fear is proof positive of a preponderant run of past thinking along lines of fear. Cowardly thinking makes a coward, and unregulated thinking is bound to produce unsatisfactory results.

## Stored-up Thought

But we must note that there is stored-up thought as well as present-day thinking, and it is useless for a performer who has perhaps spent years in accumulating a vast store of fear-thoughts suddenly to turn round and say, "I'm not nervous, I'm not nervous!" His past thinking—on balance—is far the stronger, and it therefore results in action. It overrides his conscious efforts after control, he is nervous in spite of himself, and for a perfectly understandable reason. Nevertheless each brave thought also records itself in the mind, and does something to help the balance in the desired direction for the future. Quite obviously, then, we shall in time be able, by the careful regulating of our thoughts, gradually to turn our bias away from fears and nerves into a new "dominant idea" of confidence and courage.

The first thing to be done is to put an end to all thoughts that are harmful. We must resolutely keep them out of mind, not by saying "shan't" and opposing them, but by the very simple process of thinking something useful in their stead. We cannot have our full attention on two things at once, and if we busy ourselves with thinking helpful thoughts, the harmful thoughts question is settled. By taking such a thought as "I think only helpful thoughts and divert all others," and dwelling upon it and making it part of ourselves, we construct an artificial conscience which will ring us up as soon as our thought runs on the wrong lines; then we change it for something better. "I turn away each harmful thought as a mental poison," is another sound suggestion. It must be an absolute rule never to entertain in thought what we would not wish to see in our lives; on the other hand, we must be equally ready to dwell in thought upon those things we desire to see coming to pass. Refuse to discuss or to listen to tales of nerves—keep them entirely out of the mind.

Having stopped these leaks of power we set to work to mould the thinking along constructive lines. What do we want? Instead of our fears we ardently desire confidence, courage and comfort; and these we can obtain by directed thought just as surely as haphazard thinking has paid us out for our sins. "I enjoy public performance, I look forward to it," is an excellent idea, calculated to add much to the artist's comfort—why not install it as a dominant? It may not be true yet, but we can make it true. We can think it with ease fifty times a day, and with a little effort five hundred times; at this rate it will quickly begin to neutralize the harmful thoughts and to establish itself as a new and better dominant. Carried on for a period of months, or even years, it is evident that it must eventually have an overwhelming effect. When it has completely and soundly established its supremacy it will be simply impossible for the fear to run riot either in mind or body. It would be inconceivable. "On the platform I am calm and confident" is another suggestion, or "Nothing can disturb my self-control." The actual idea does not matter very much so long as it is helpful, and each one can construct his special suggestions to meet his individual needs. Write them down to keep them to a definite outline. Date them for reference, and memorize them.

## The Method Works

We must, of course, make every effort to live up to these ideas, for of themselves as a formula they will do nothing. There must be clear, definite, and determined will behind all these thoughts. I by no means subscribe to the Coué doctrine of the secondary importance of the Will. Concentration upon these thoughts, however, does not imply any contortion or the tying of mental knots; all that is necessary is the purposeful dwelling in thought, over and over again, upon these helpful ideas to the exclusion of the harmful. By a simple and undeniable process of accumulation they increase in weight and importance in the mind, and, logically, there must come a time when the constant reinforcement of the helpful type and the corresponding cutting off of the harmful, makes the former thoughts the dominant. As logically also then the results of the new dominant must show themselves in action. In point of fact the method works, and we can point to cases by the dozen or hundred where artists and others have tried it and proved it for themselves.

But the suggestions may be visual as well as verbal. We can sit in a comfortable armchair and call up a vivid mental picture of ourselves appearing in public and performing as we would wish to perform. This, according to its vividness and the amount of repetition, will help in making us as we would desire. We can also repeat the suggestions verbally and emphatically

to ourselves and so get the record to reach the brain through the ear. In the privacy of our study also we can practice standing up as if to perform, and feeling, actually calling up, and experiencing the bravery and courage that we wish for in public. This again we can rehearse and practice over and over until it establishes itself as a habit. All these methods amount to the making of so many moulds into which the thoughts will gradually pattern themselves, and all are mutually helpful in reinforcing one another. Nobody who strenuously desires to achieve these results can fail if he is willing to go on working for a sufficient time. But it should be clearly recognized that the technic of control should be cultivated concurrently with the musical technic. Necessarily they go together, and the artist should step on to the platform with the one as assured and perfect as the other.

It is quite impossible to say how long a cure will take in any given case; so much depends upon the individual himself. A keen worker will, of course, secure quicker results than one more slack; and a person who has a large store of negative thoughts will naturally have to work longer than another who is not under the same handicap. But even a week's solid effort should make such an effect that there will be every encouragement to continue. Moreover, the results are cumulative, and every successful performance itself acts as a potent suggestion. In time, therefore, it becomes less and less necessary to work at actual suggestions, for they become merged into actual traits in the mind and the character is permanently modified in that direction.

## Drilling the Mind

Suggestion, however, is not the only point to be considered. To ensure a complete result the whole mind must be trained and brought under control. People who give way to their nerves are apt to give way in other directions, and there must be a general, as well as a local, stringing-up. Relying upon alcohol to brace up the nerves or to give a "Dutch Courage" is surely and certainly fatal in the long run. Dispense with all adventitious aids and learn to be self-controlled.

The question of after-strain of performance is one of considerable importance, and here again suggestion can work wonders. "No tension remains after my performance, I am calm and comfortable," can be installed as a dominant in advance, and so we may get to sleep and recuperate our strength, instead of lying awake undergoing the tedious and tiring process of "unwinding." The time immediately preceding performance is frequently rather trying. The dominants are already established, and "last minute" work is of very little value—turn the thoughts into some channel having nothing to do with the performance, or even read a book till the time of the performance arrives. Suggest firmly, "As soon as I get on the platform my mind is clear, my memory perfect, and my nerves as sound as a rock," then dismiss the whole matter till the moment of performance.

These ideas and claims may seem to be somewhat far-fetched to those who have no acquaintance with the subject. They have, however, fully established themselves by their results. If we want to control our nerves, we can, by paying the price in work. But when once the definite knowledge is brought home by actual trial that we can control the processes of the body to an extraordinary degree, it is evident that we need not stop at the control of nerves. We can advance to the control and development of our intellectual faculties, and we can regulate our feelings to advantage, as well as strengthen our Will. We can also apply the same idea to the muscular side of technic, so that here we have a step forward which may very likely hold the greatest possibilities for the technical side of the artist's work.

## Teaching Touch by Feeling

By Celia F. Smith

A VERY expedient manner of teaching different kinds of touch is by playing on the back of the pupil's hand or forearm, using the same touch you would use at the piano. Differences of touch are difficult to explain clearly, but in this way nearly all pupils grasp them quickly.

## Couéism Applied to Music

*The world is alive with the thought of Auto-suggestion. Cults and religions by the score are founded upon it. The latest manifestation in the followers of M. Coué is based largely upon the repetition of verbal formulae as the author of this article suggests and provides. There are many whom this article will unquestionably help.*



## Dances That Are Not Danced

By Francesco Berger

THERE is in the minds of many serious musicians, reasonable enough in other respects, a singularly unreasonable prejudice against "the Polka." They readily admit the Gigue, the Gavotte, the Sarabande, the Minuet, the Polonaise, the Mazurka, the Waltz, and even the Galop, but shut their door against this one poor outcast. Why is this? One fails to see why a dance-tune in  $\frac{3}{4}$  or  $\frac{3}{8}$  time should be accepted, and another in  $\frac{2}{4}$  rejected.

The term "Polka" is probably a corruption from "Polacca;" at any rate it looks very much like it. I do not know when the dance sprang into existence on the Continent, but it was first imported into England late in the 1840's, and soon became as great a favorite here as it had been abroad. Musically it lends itself to elaborate and varied treatment quite as much as other dance-forms, and yet, unlike these, it has no literature of its own. Admitting that it has been shabbily treated, if not scandalously neglected, there is no reason why it should continue to be so fated. What is needed is that some composer of to-day who writes with authority, should descend from his gilded eminence and write for us humble mortals some Suites containing a Polka, as Bach and Handel and Scarlatti did, when they included the dance-tunes of their times.

For, after all, we know quite well that, though these old-world Suites and Parties consisted largely of the dance-tunes of those days, no one dreamed of actually dancing to them. They were short pieces of music, composed in the meters of the dances which gave them their separate titles, and occasionally departing so far into the realm of pure imagination as to retain little more than the name of their prototypes. And, when issued separately they expanded in length and stood alone, unsupported by comrades. Think of Bach's gigantic *Chaconne*, or Beethoven's *Polonaise in C*, or Weber's *Polacca in E*, and imagine anyone profanely dancing to them!

### The Poor Polka

Imitating the example of the old masters, many modern composers have given us modern dance-measures to which no one dances. The world teems with undanced Waltzes, Mazurkas, and Galops, and there has been quite an epidemic of Gavottes. But the poor "Polka" can boast of only a few (very few) contributions from the charitably minded, including my humble self. It was reserved for Raff to give us the most important and most elaborate specimen of this class in his *Polka de la Reine*—so excellent a piece of pianoforte music that its popularity, great as it is, would be greater still if it did not suffer from its baptismal description of "Polka."

To the library of Waltzes not intended for dancing, no one has contributed such valuable material as Chopin. They epitomize all the wonderful qualities that combine to make him the supreme master of his instrument. Had he given us nothing else, they would suffice as an enduring monument to his genius.

Liszt has given us one very poor Waltz, and a very grandiose *Polonaise in E*. The last-named, when rendered with the virtuosity it demands, is an exceedingly brilliant affair of most striking effect. Like all Liszt's pianoforte music, it is put together by the magic hand that knew so well how to flatter the ear, and how to captivate the understanding. That he could be equally successful when not in a herculean mood, is shown by his elegant transcriptions of Schubert's Waltzes, the *Soirées de Vienne*, one of which, No. 6 in A, was often so delightfully played by the late Charles Hallé.

Pianoforte Waltzes have been written by Thalberg, Schulhoff, Ketterer, Raff, Schütt, Godard, Chaminade and many others, but far above these must rank those by Moszkowski. For brilliancy of passage-work, elegance of finish, and charm of subject, they are second only to those of Chopin, and that is high praise, indeed.

Of the ultra-modern fashion of dancing to Grieg or Mendelssohn, I will only venture to say that vandalism is not limited to bygone ages.

Tschaikowsky has quite a *penchant* for the Waltz. Though his *Valse des Fleurs* is not among his strongest things, there is a haunting Waltz in his Opera "Eugene Onegin," so cleverly interwoven by Pabst in his *Fantasia* on airs from that work. There are snatches in waltz-time in his much-played pianoforte *Concerto in B flat*, and his *Variations in F* hold a slow Waltz that is quite delightful.

No pianist needs reminding of Rubinstein's electric *Valse caprice*, nor of that exacting *Etude en forme de Valse*, by Saint-Saëns. Their popularity bears testimony to their excellence.

Of the book of Waltzes by Brahms, the most attractive portion is the composer's name on the title-page, for, in

the music, with the exception of one number, he speaks in his least attractive mood. No such objection can possibly be raised however against his *Hungarian Dances*, which are full of character and happy contrasts. The hundred and one arrangements to which they have been submitted show how greatly their merits are appreciated by performers on all kinds of instruments.

What praise can be excessive for that dear old favorite, *Weber's Last Waltz*? No matter whether Weber really did or did not compose it. The tune is ours for all time, with its charm of appealing naiveté, to bring tears of sweet association into eyes that have not been so moistened since the days of our youth. And his *Invitation to the Dance*, whether as a pianoforte solo or as an orchestral piece. Was there ever music more compelling, more fascinating, more ever-green? And what a rich treat to hear it played by that commanding pianist, Rosenthal!

### Ungalopped Galops

Among Galops there is a capital one, very little known, by Rubinstein, and the well-known but less capital *Galop Chromatique*, by Liszt. *Galop de Bravoure*, by Schulhoff, and *Suivez-moi*, by your humble servant, are popular drawing-room pieces. There is a set of four Galops by Raff, for the poverty of which he has made ample amends by his excellent *Cachoucha*, one of his most successful compositions.

Chopin has exhausted the capability of the Mazurka—his are the last words that can be uttered in that engaging form. Raff has given us a brilliant duet for two pianofortes in his *Chaconne with Variations*, and the *Giga con Variazioni*, from his solo *Suite in D Minor*, is as up-to-date as one could wish. Hans von Bülow used to play it frequently. Handel's *Gigue in G Minor* (edited by the writer) is somewhat lengthy but offers good finger practice.

Tarantelles by Chopin, Liszt, Thalberg, Heller, Raff, Moszkowski, Döhler, and others are plentiful, and a few Boleros, Cachouchas, Tangos, Seguidillas, Saltarellos, Hornpipes, Malaguénas, and others, by all sorts and conditions of composers augment the number of dances that are not danced.

Among dance tunes of the past, none have proved such "diehards" as the Minuet and the Gavotte. The first-named is so universally acknowledged a legitimate form of composition, that it has been admitted into Symphony, Sonata, and Quartet as one of their usual three or four movements. Even its successor, the *Scherzo*, has not succeeded in completely ousting it. While the Gavotte has lived two lives; its original span and its modern resurrection.

Of the lovely *Spanish Dances*, by Moszkowski, the spirited *Hungarian Dances*, by Brahms, the *Polish Dances*, by Scharwenka, and that admirable set, so unwisely named *Three-fours*, by Coleridge-Taylor, mere enumeration must here suffice. Nor will space permit more than mention of the transcriptions into brilliant pianoforte solos of Strauss' Waltzes by such master-hands as those of Tausig, Schütt and Rosenthal, in listening to which one so completely forgets their dusty ball-room birthplace.

The fashion of musical form, not the spirit of music itself, changes with the fashion of the age. The dance-tunes of former generations have lost their terpsichorean attraction for the present generation, but not their intrinsic musical value. This has survived. And survival will be the fate of dance music by living composers, if they will put *their best* into it. Let them prove that "a thing of beauty is a joy forever," whether it takes the form of Sonata or Polka.—*From the Monthly Musical Record* (London, Eng.).

## The Fourth Finger

By Celia F. Smith

IN playing the major scales, pupils are often in doubt when to use the fourth finger. Call to their attention that the first, second and third fingers are used twice in each octave, but the fourth finger only once, and on the same note in each octave. When the pupil has discovered on which note the fourth finger is to be used, ask him to name it aloud before playing the scale. This makes him think before he plays, and in this way mistakes are often avoided.

## Do You Know?

THAT the wind instruments at the time of Monteverde were so primitive that it was never thought advisable to use them with voices? When the voice-parts commenced the viols continued to play but the wind instruments ceased. In fact, much of the music for wind instruments consisted of fanfares made up of the notes of one chord or triad.

That the composer of the tune *God Save the King*, which we in America sing to *My Country 'Tis of Thee*, is supposed to have been Dr. John Bull? One of his tunes, very much like *God Save the King*, has been discovered. He was a brilliant composer and performer upon the Virginal and was a great favorite at the Court of Queen Elizabeth. Some of his pieces which have been preserved show the same kind of scale and arpeggio figures frequently met with to-day.

That most musicians of high accomplishment as composers have on the whole led beautiful and noble lives? There are a few exceptions, among them Jean Baptiste Lully (Giovanni Battista Lulli) who was notoriously selfish, ungrateful and addicted to contemptible intrigue and trickery. To this must be added a violent temper, which was partly the cause of his death. In a fit of rage he struck his foot with his cane with which he was conducting and died from a resulting infection.

That César Franck's ancestors back for two hundred years had been artists?

That Russian music in its modern sense is not yet one hundred years old? The first work that bore the earmarks of the coming Russian School was Glinka's "A Life for the Czar," produced in 1836 when Glinka was thirty-two years old?

## A Technic Book

By Mrs. Charles Bassett

IT has been of great advantage to me as a teacher to have what I call a "Technic Book." We read so many fine and original articles which would help one greatly in building a better technic; but I have found it very difficult to retain them in mind so they are usable. Consequently, much of the time spent in reading them has been lost. I used to mark the articles in *ETUDES* and in books and then when I needed them a search was necessary; and that was not very satisfactory. So I started a technic book.

It contains parts of the Leschetizky technic, some more modern than that, and a host of hints which I have gleaned from prominent authorities, by reading *THE ETUDE* and to say this book is valuable would be putting it mildly indeed. There is a remedy in it for practically every technical defect. I selected the best things in it and now have each pupil keep a technic book of her own. The first are exercises for the youngest beginner and those to make a good and correct position comfortable. Then the surface, high, staccato and weight touch exercises; rotary movements, arm and wrist exercises; then scales and octaves, varied somewhat according to the pupils needs. Each exercise is named and its application shown in some pieces I have selected for that particular point. The pupils seem to enjoy the mechanical side of playing under this plan; and there is as much interest in growth in this way as in the interpretation and more musical side of playing.

## Helping the Fingers

By Eugene F. Marks

WE read, we are told, and we converse about five-finger exercises for piano pupils, and invariably five consecutive notes are advocated as the ideal for first presentation at the piano-forte. However, many beginners are incapable of using adjacent fingers, and in some instances (it mattered not how slowly the exercises were attempted) the moving of adjacent fingers appeared to call for such an effort that the pupil could not give much attention to correct position and still less to the action of the fingers.

In such cases it is good to take the fingers alternately, and instead of using the usual progression of the fingers 5, 4, 3, 2, 1, 2, 3, 4, 5, for the left hand (as the left hand is the weaker one, it will show defects clearer and quicker than the right), substitute 5-3, 4-2, 3-1, 1-3, 2-4, 3-5, performing each group (such as 5, 3) several times before taking up the next set. This exercise obviates the difficulty of adjoining fingers and seems much easier of attainment by the majority of young pupils.



# Musical Aspects in the Newest and the Oldest World

*The Recorder Visits the Home of MacDowell and Thereafter Discusses the Great Russian Musical Invasion*

PETERBOROUGH, New Hampshire, than which there is no more delightful New England home-town, was chiefly known a few years ago because it is said to have opened the first Free Public Library on this continent. Surely that was a progressive token. In recent years, however, Peterborough has promised to become by far the most important point in the beautiful "Granite State."

This is not due so much to the fact that Edward A. MacDowell went there to live many years ago, as because his noble wife, after the death of the great American composer, decided to consecrate their property to the important purpose of making it a Sanctuary for Genius. The estate of the Edward MacDowell Association now embraces more than five hundred acres. There are several large structures, including the MacDowell residence, the colony house, a dormitory for men workers, a neighboring dormitory for women workers, a lower house commodating transient visitors as well as creative workers, a tea house, an open air theatre with stone tiers seating two thousand, and twenty smaller buildings, including the studios of the creative workers. The Stadium of the open air theatre cost three thousand dollars which was donated by the National Federation of Music Clubs. The Colony is magnificently situated in the southern part of the state. A part is operated as a farm for the support of the Colony; and the remainder of the property is largely woodland. O! what gorgeous old woods, with glorious trees, so thick and fragrant that one feels that the fringe of the northern forests has been touched. In these woods MacDowell built himself a log cabin—a single room with a fireplace, a working table and a piano. Here he went daily and there he wrote the *Kellicott Sonata*, the *Sonata Tragica* and others of his most important works. Possibly these masterpieces might never have come into existence without the serene solitude of the transcendent woodland splendor of Peterborough.

The MacDowell Colony is supported in the following manner:

*Gifts from Mrs. MacDowell.*

*Earnings from Mrs. MacDowell's tours.*

*Gifts and bequests from outsiders.*

*Small income from the farm, tea house and resident workers.*

By far the greater part has thus far come from Mrs. MacDowell personally. The time is approaching however, when her strength will not permit her to take such active interest; and the great memorial should have funds leading to an ample endowment. The Federation of Music Clubs contributed the beautiful stadium for the open air theatre. Mrs. Alexander gave the beautiful new Alexander Chapel, now approaching completion. Miss Dow of Cincinnati bequeathed a \$30,000 library of excellent selected books. However, the fact that Mrs. MacDowell has given everything she has and has been living in her own home for years as an employee of the association bespeaks the beautiful spirit of altruism which should and will unquestionably inspire many to want to help build up an adequate endowment fund to keep up this great work in perpetuity. Here is a work

which every musical, literary and artistic organization in America should be interested.

The residents at the MacDowell Colony begin to arrive in May and leave in October. The weekly charge for all expenses is \$10.00 (except the rental of piano, when one is required). This includes board in one of the excellent dormitory houses and the use of a studio.

The studios are very handsome. Each one is taken to each studio in a truck each day, so that the work day is not interrupted by long noonday interruptions. Only twenty workers can be accommodated at a time, and during the last year some 300 applications for admission have been received. Workers are admitted only after a very careful investigation of their worthiness from the standpoint of talent and character.

Their applications must be endorsed by men and women of admitted standing in the art world. Provisions are made for musicians, artists and literary workers. The atmosphere and social background of the colony is ideal. Mr. Arthur Schuman, who for nine years has worked in the colony and produced much of the best work there, told the Recorder

that not in all that time had he noticed any dissension or unpleasantness among the workers. They are too busy all day and too tired at night to find time to "fuss."

Millionaires and state governments think nothing of making large appropriations for bird sanctuaries where the sweet singers of the wilderness may be protected from the hunter. To induce the same people to realize how vastly more important it is that the genius of the land should have a Summer Sanctuary where they may work at their best, requires the initiative of just such a splendid woman as Mrs. MacDowell. After proudly showing the Recorder about the beautiful grounds she escorted him to the impressive hillside garden plot where, in the shadow of a huge boulder of granite, lies the body of her beloved husband. Impressive as it is in its simplicity, there was no atmosphere of death or gloom hovering about. Instead there seemed to be a beautiful feeling of high altruism and the living spirit.

There Mrs. MacDowell again caught the ideal of sacrifice which was so strongly marked in her husband. Just a little beyond the plot is a beautiful park. This park is now the property of the town of Peterborough. It provides a splendid playground for its citizens. The story of the park is characteristic. MacDowell thought that the city ought to have it but the city could not at that time take on additional expense. Therefore MacDowell who had only \$1000.00 in bank arranged to buy the property for \$900.00 and present it to the city. That was years ago and the property is now worth a very large sum of money. There is a fine club house, tennis courts and golf links and a permanent park given to the city by a man whose means could scarcely warrant his becoming a philanthropist.

Many splendid things already have come from the colony. Some of the greatest works of Edwin Arlington Robinson, conceded to be among the foremost living poets, have been done at Peterborough. If the colony helps in developing just one such genius its value to mankind is immeasurable. New Hampshire has many mountain peaks; but there is nothing in the state which is quite as lofty in its appeal to mankind as the memorial which Mrs. MacDowell has established. It has attracted the attention of thinking men and women to the forest covered granite hills as nothing else could. The Legislature of New Hampshire should realize and recognize its great value to the commonwealth. Indeed, it would be very practical business in the long run for the state to subsidize the colony, since the fame of New Hampshire will be immensely enhanced by the works of genius which will surely come from time to time from the MacDowell Colony, works which will direct the attention of the whole world to the Granite State.

Two things the Recorder noticed about the MacDowell colony. The first was the careful attention given to the personal character of the applicants and the second was the serious atmosphere of work. It is no place for freaks, triflers and loafers. Mrs. MacDowell herself demands two hours a day for practice at the piano and no one thinks of disturbing her at such times. The Re-

corder drove up to her home and heard her playing some of her husband's compositions in most brilliant and sympathetic manner. Mrs. MacDowell, the artist, then turns into Mrs. MacDowell, the business woman, gets into her little one-seat buggy and starts her daily inspection of every detail of the large colony, where aided by faithful workers who have been in her employ for years she maintains an atmosphere of New England thrift about the large farm and the buildings that is really a delight to see.

No impresario since the time of Nero has had more exciting experiences crowded within a few years than Leo Feodoroff, director of the Russian Grand Opera Company, which came to America last year in "galoshes" and soon took on "seven league boots" in their climb for popular favor. Feodoroff himself is a singer, although he abandoned his footlight career for that of the manager years ago. In Moscow some years ago he got together a fine aggregation of Russian singers. The war came along, and in 1917 Feodoroff gradually saw his opera company turning into a bread line. More than this, he saw that unless he moved very quickly the bread at the end of the line was likely to stop entirely and then—famine and the end. So much for his wit and prevision. Multitudes have died in Russia because they had no Feodoroff to care for them. It was impossible to get out of Russia westward. There the barrier of steel, trinitrate of toluol, and poison gas made opera unpopular. Accordingly, Feodoroff looked toward the rising rather than the setting sun. To be sure, he had to cross "frozen, desolate Siberia." At least he had to cross what we think is frozen, desolate Siberia. What he found was something very different. According to Feodoroff, the opera houses in the leading cities of Siberia so far transcend leading American opera houses in completeness, magnificence and stage equipment that he has seen nothing in America to compare with them. Thus through Perm, Ekaterinburg (where they stood the Czar's family helpless against a cellar wall and slaughtered them like animals), Tumen, Tobolsk, Omsk, Petropavlovsk, Tomsk, Irkutsk, Chita, Kharbin, Vladivostok, he passed, finding in most places splendid auditoriums.

Feodoroff is large, fat, genial and efficient. He knows the opera of Germany and Italy as well as Russia. It seemed almost unbelievable to learn of his experiences in Siberia. While most folks were obliged to travel in cars resembling our cattle cars, the Siberian government sent the opera company ahead in Pullman parlor cars. After Vladivostok the company went to Japan. "Japan is music mad," says Feodoroff. "Imagine! they actually made costumes for my 'Madama Butterfly' that cost the government 300,000 yen (\$150,000). These costumes remained in Japan to be used in future performances. We played in Tokio, Yokohama, Kobe, Kyoto, Osaka—everywhere with great success."

Next the company went to Hong Kong, Shanghai, Singapore, Calcutta, Bombay and other cities of India and China, playing for the most part for audiences of Europeans. The Chinese do not take the interest in modern music that characterizes the Japanese. Now comes the marvel of marvels. Feodoroff took his company to Java and played there in leading cities with the greatest financial success of his career for nine months. Most of us think of Java as the land of coffee, orangoutangs and cannibals; certainly not as a show ground for *Carmen*, *Faust*, *Aida* or *La Bohème*. In the Orient the Russian company played mostly Italian and French works.

In the Philippine Islands, Feodoroff claims that he found the most discriminating audiences that he had found anywhere; "far finer than America." Indeed, he claims that a good part of the audience came possessed of scores of the piano part of the opera and also armed with tuning forks. By means of the forks they were able to prove to themselves when the singer was off pitch, whereupon he was likely to be hissed from the stage. Returning to Japan again after an absence of two years in other Oriental countries, Feo-



A MUSIC CLASS IN MANILA

Feodoroff maintains that the Filipinos are the most musical people of the Orient. These are the pupils of Professor Veles in Cebu.



dorff found that the musical standards in Tokio had become even more acute during his absence. He prophesies that Japan will become one of the most musical countries in the world.

The Russian company has a personnel of about one hundred. The scenic investiture of the troupe is nothing to brag about. The acting and the singing, however, and the "atmosphere" are unique. One of the singers, Ina Bourskaya, has already been captured by the Metropolitan and now appears with the Russian company only as a guest. To the *Recorder's* liking, however, the greatest singer of the group was a glorious bass-baritone, Nicholas Karlash, who made reputation every time he opened his mouth. He is a splendid actor, with protean ability.

The entire company, in fact, resembled in its versatility the famous Meinungen Stock Company, which toured America some years ago, in which the Julius Caesar of one night might carry a spear in Macbeth. Karlash, for instance, would take the leading tragic rôle of "Boris Godounoff" and other operas and later appear as the leading comedian in "Notch Lubvi." In all parts his acting was incomparable.

In America the company has confined itself almost exclusively to Russian masterpieces, such as *Pique Dame* and *Eugene Onegin* of Tchaikowsky, *The Demon* of Rubinstein, *Boris Godounoff* of Moussorgsky, *The Mermaid* of Dargomijksky, *The Night of Love* of Valentinova, *The Snow Maiden* and *The Czar's Bride* of Rimsky-Korsakoff. As these performances of Russian masterpieces are rare, musicians take great delight in them. While they lack the lavish scenic background of the Metropolitan, they are unmistakably Russian and have a charm all their own.

Feodorff, himself, is a practical man, but is fully acquainted with Russian ideals. He tells a story of Rimsky-Korsakoff coming to the opera house and discovering that there were only three bassoons in the orchestra engaged to play his *Sadka*. Usually two bassoons in an opera orchestra are considered ample. Rimsky-Korsakoff, however, had prescribed four. The great Russian composer refused to conduct unless another bassoon was procured. Feodorff, however, has had to work under such adverse circumstances that he has learned how to produce effects with an economy of means. His company, according to his own statements, is capable of giving fifty different operas on fifty successive days. That is, the company, principals and chorus, know fifty operas, Russian, German, French and Italian. What other opera company in the world could equal that repertory?

Russian names have always been a trial to Americans. The *Recorder* has seen so many assorted ways of spelling the names of Russian composers that he never knows just which one to pick out of the linguistic box. The name of Chaliapine, the great Russian bass-baritone, is spelled in many different manners. It is pronounced Shall-yapp-in, with the accent on the yapp. Rosa Newmarch, who had much to do with the revision of the Russian spellings of the Grove dictionary, insists that Tchaikowsky should be spelled Tchaikovsky, while Constantin von Sternberg in the Beltz's Dictionary of Musicians spells it Tchaikovski. The *Recorder* some years ago was called upon the phone by an anxious newspaper man who reported that a wire had come in over the Associated Press lines stating that a famous Russian composer was dead. The news had been telephoned from headquarters. The newspaper man had an idea that some one was trying to play a joke upon him and wanted to know if there really was a composer named Ripzer-Korsetzoff. When he learned that the right name was Rimsky-Korsakoff he subsided.

In the great Russian Musical Invasion of the United States (or is it the musical evacuation of Russia) nothing apart from the inimitable Chaliapine has attracted so much unusual notice and spontaneous enthusiasm as the Ukrainian National Chorus.

If you had been standing outside of the hall in New York one night last October when the Ukrainian National Chorus finished its concert, you would have learned a new use for music. There they were, hundreds of Ukrainians, all ready to greet their musical compatriots as they left the stage. Nearly every face said, "My, isn't it fine to be a Ukrainian?" Probably for years they had been trying to tell their friends where Ukraina is and what it was all about. Then came the Ukrainian National Chorus under the direction of a very astonishing conductor, Prof. Alexander Koshetz. The Chorus appeared in the national costumes, sang native folk-songs, mostly arranged in masterly manner by Koshetz, and sang them with vocal shading and rhythmic balance impossible to imagine unless you have heard them. After the first numbers they elicited the

sensational welcome which had greeted them in Paris and London. Unlike the magnificent St. Olaf Choir, noted for the smooth, exquisite, inspiring finish of its interpretations, the Ukrainians show a dash and spirit and balance of tone color in the syncopated, minor music of Little Russia. No wonder their compatriots felt themselves "on the map" and grew a little "chesty."

The *Recorder* despaired getting in contact with Koshetz, the conductor, when he learned that he spoke "Ukrainian" only. There was a time when the ability to speak German, French, Italian and English took the music-lover anywhere in the great world of music. What is to come to us? Perhaps we shall soon be called upon to speak Chinese, Hindustani, Japanese, or Tagalog, to keep up in musical matters. However, Koshetz has a niece who speaks unusually good English, for the one and one-half years that she and her husband, Baron von Schubart, have been in America. (No, the Baron is not German, but Russian, as he comes from the Balkan provinces.)

Nina Koshetz was born in Ukraina of a Ukrainian father and a Russian mother. She became the leading soprano of the Moscow Opera, and made tours with such noted composers as Rachmaninoff, Siloti and Tanieff. In the opinion of the *Recorder*, she is the best of the Russian singers of her sex which he has heard in America. At the Chicago opera she has met with great success. Before becoming a singer she was, like Galli-Curci, a pianist. Her piano teacher was Safonoff. Her singing of the songs of the great Russian composers is in itself a treat.

Where is Ukraina? It is located in the southwestern part of what was once Russia. Its principal city is Kiev. It is almost directly north from Constantinople. The folk-songs of Ukraina are reputed by many to be the most beautiful in all Russia. The costumes of the peasants in which the Ukrainian National Chorus appears are rainbow-like in their flashes of color. One of the audiences was surprised to see the director step forward and kiss the committeeman on both cheeks, after his introductory address. Americans would be still further surprised if they went to Little Russia and saw whole congregations of Doochobors (Doukhobors) at prayer meetings go through the ceremony of brotherly kissing.

## Let the Pupils Teach

S. M. C.

GRADE teachers often allow their brighter pupils to take turns in conducting a recitation under their supervision. When this is done judiciously, and with proper order and discipline, the pupils may be greatly benefited, and the teacher will often be surprised at the tact and ingenuity of the young charges.

The music teacher may try the same method with two little beginners at the piano. After a careful explanation of the lesson, and a thorough drill at the keyboard, she may sit back and allow one of the pupils to direct the other while playing. Remarks such as these will be heard: "Now play that over again; only four notes, then stop." "You made a mistake; that note counts two." "Wrong finger." "Bad position." The teacher in the meantime remains perfectly quiet, not interfering at all, except when it is necessary to settle disputes, or to moderate the ardor of an indiscreet young pedagogue. A teacher who herself had little trouble in learning music, or who has forgotten her early struggles, may gain valuable hints in watching her little pupils teach.

Besides being very effective in making pupils thorough, and giving them courage and self-confidence, this method gives the teacher an excellent opportunity of learning to know the pupils. Adequate knowledge comes only with long and intimate association, as well as careful attention to all that psychology and child study may offer. One human being learns to know another by analogy. We often make mistakes by reading our own thoughts and feelings into the actions of others.

Teachers are apt to forget the mountainous aspect which long forgotten difficulties once assumed. They expect too much of their pupils, and because of failure to know them thoroughly, assumptions are made which prove exceedingly harmful and wasteful in teaching. Inexperienced teachers are prone to presuppose knowledge and ability entirely beyond that which their pupils really possess. The result is that they teach "over their heads." Experienced teachers are less prone to make this mistake; but their standards for young children are frequently rigid and inelastic. When child deals with child, however, there is a sympathetic understanding between them and no danger of the one going far beyond the comprehension of the other.

## Learn to Talk Music

By William V. Kozlenko

Music has been called by Professor Wilson "The universal language which, when all other languages were confounded, the confusion of Babel left unconfounded."

The student who fails to learn to talk music as he plays must never hope to interest human ears. If you are merely playing to consume time, all well and good, but if you want to interest real living people you must talk to them with your fingers. The people themselves know what this feeling is, else they would never have coined the phrase "he makes the piano talk" or "he makes the violin talk."

How can this be done? Principally by making each phrase a line of musical meaning, emphasizing the principal notes and seeing that at the end of the phrase it is punctuated right. Punctuation helps in understanding. In music it is a kind of breathing which enables the listening mind to grasp the meaning. Try playing "*Parlando*," "*like talking*" and see to it that what you have to say with your fingers is not a jargon of dialect but a means of conveying some definite musical thought you have assimilated so that your hearers will be convinced or charmed. Just the very thought of trying to talk with your fingers helps.

## Clocks and Music Study

By M. L. Spannuth

WHEN the writer first encountered a worth-while teacher he was a little surprised to see him take out his watch, put it alongside the keyboard and commence the lesson on time as well as end it on time. After a little the reaction took place and I realized the value of time, to the teacher and to me. It came as a revelation that if he found it desirable to measure out his precious minutes as he sold them to me it was equally valuable for me to be sure that I did not cheat myself from one minute of my own practice time.

Therefore I purchased an attractive clock and put it on top of my pianoforte. I found that if I came to the piano at an appointed time, with the fixed idea of doing something definite, and determined to do that thing in a given time, it was likely to get done far more certainly than if I merely drifted into the parlor feeling that I had "all the time in the world" and taking all the time in the world for the specific task.

Since then I have become a teacher and have given thousands of lessons. In all cases now I have always urged parents and pupils to have a clock in the music room, on the piano if possible. It accomplishes three very important purposes:

1. Punctuality.
  2. An appreciation of the value of time.
  3. The determination to accomplish a specific task in a definite time—result: CONCENTRATION.
- If you want a cure for wool-gathering, dreaming, dawdling or "improvising" at the keyboard, teach the pupils the value of time—the one great life capital which we all possess alike—and then how to put out this capital so that it will bring the greatest interest.

Every business man knows that a time limit for the execution of a contract for the manufacture of a given product results in a species of concentration which makes the product superior and the worker more active. Portion off your practice period clock-wise and see that the pupil lives up to the schedule. Ten chances to one the pupil will progress twice as rapidly.

## Piano Pointers

By Mrs. W. B. Bailey

PLAY with your heart as well as with your fingers. Eyes must be quick to see, fingers to obey that sight and ears to pass final judgment.

Count, Count,  
It will amount  
To more than gold  
When you are told  
To play in public.

Piano training must train the ear that the power of concentration may be engendered, technical work placed on the correct basis, and the pupil made capable of self-development.

It is often said that melodies are "God-given" but a great deal of practice will help in playing and composing them.



# The Teachers' Round Table

CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

**This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.**

I HAVE recently been reading *Conseils d'un Professeur*, by A. Marmontel (1816-1898), who, as head instructor in piano playing at the Paris Conservatoire for many years, taught a notable list of distinguished French musicians, including Bizet, d'Indy, Wieniawsky, Dubois, Thomé and others. In the beginning of this treatise he sets forth what he regards as the necessary qualifications for a piano teacher. The latter should not only be a discriminating reader, he says, but also enough of a performer to illustrate clearly on the instrument the points which he wishes to impress on the pupil. Still further, he should understand the principles of harmony and musical structure sufficiently well to reveal the characteristic features in the works of both classic and modern masters.

His concluding paragraph is especially significant, and should be pondered by all of us:

"These special attributes, however, are insufficient if one does not possess, together with theoretical knowledge, the spirit of analysis, of reflection; an intimate acquaintance with different methods and schools; and if one cannot add to all these desirable qualities a large fund of patience and a sympathetic attitude that is united with firmness. One must know how to explain; one must have a talent for communicating ideas. One must be extremely tactful in studying and grasping not only the varying capacities, but also the character of the pupil and his most intimate mental processes, in order that one may know when to whet his interest by a kind or encouraging word. To administer wisely blame or praise; to inspire a love of study; to win the pupil's confidence: such is the task which a competent teacher sets before himself."

## Modern Piano Study

Has there been any radical change in systems of pianoforte study in the last twenty-five years? By this I do not mean methods or books, but in widely adopted principles or concepts.

Unqualifiedly, yes. During this time the whole subject of piano playing has been placed on a higher plane. As a result, the present grade of piano teaching shows decided advancement, which has occurred along the following lines:

1. With the general cultivation of scientific methods, piano technic also has been placed on a more rational basis. Instead of blindly accepting traditions handed down by celebrated schools or players of past generations, piano teachers have begun to ask the why and wherefore of these traditions. The result has been the general acceptance of the principle of relaxation of arm and hand as a preliminary to correct muscular effort, and the utilization of the hand, forearm and whole arm as factors in playing, instead of placing the entire burden on the fingers, as was formerly the case.

2. In addition to this scrutiny of technic has come the general acceptance of the principle that musicianship, and not mere digital dexterity, should be the prime aim of piano teaching. To further this aim, teachers are not only putting greater emphasis on interpretation of such things as phrases, rhythms and melodies, but are also cultivating the pupil's musical perception by ear-training, analysis, study of composers and kindred subjects.

I may add that, in my opinion, teachers are becoming more broad-minded and efficient through the influence of conventions and clubs and through the rising standards of pedagogic literature in the form of books and magazines.

The excellent editions of teaching pieces and studies now published in our own country, and the teaching aids now offered by publishers, are also factors of moment in developing higher standards.

## Painful Practice

My students sometimes complain of pains in the forearm after octave practice. Are those pains harmful if they are not too severe?

Muscular pains during practice are always warnings that something is wrong: either that the practice is continued too long or that undue muscular stiffness is present. At best, octave practice is naturally fatiguing, especially to small hands, and should be limited to homeopathic doses, alternating with less strenuous work. I believe in giving very little octave exercise to pupils whose fingers do not grasp the octave readily.

Make sure, however, that your pupils are not playing

with a stiff wrist, which should never be used with rapid octaves, at least. You can test this as follows:

Begin by loosening the wrist, as described in the preceding answer. Let the hand then rest easily on the keys, with the fingers extended in octave position. Then jump the wrist-end of the forearm up, so that the hand bounds upward and strikes the octave in its rebound. Continue these movements, stopping long enough between the strokes to make sure that the wrist is perfectly loose. The same movements may then be applied to scales or chords in octaves, or to any other desirable octave exercises, quickening the tempo as freedom is attained. Be sure to stop, however, as soon as muscular fatigue is felt.

Such fatigue is sometimes avoided by playing groups of octaves with the wrist alternately high and low. This practice is well explained in Kullak's *School of Octave Playing*, Op 48, Vol. 1.

## Striking the Nails

Although my fingers in right-hand scale work seem to strike the keys squarely, the third finger in descending, say, the scale of C, will strike on the nail edge as soon as the speed increases. This causes the finger to slip and reduces the sound. What is the trouble? How may it be corrected?

The trouble evidently arises from too great a curvature of the finger. This should never be carried to the point where the finger-nails strike the keys, since the consequent xylophone-like tattoo is a distinct detriment to a performance.

To secure the proper curvature of the fingers, turn the palm of your hand upwards, and then imagine that you are holding a croquet ball firmly in the hollow of the hand. (If a croquet set is handy, a real ball may be used.) Now turn your hand over, keeping its "ball" shape, and place the fingers on the keys, in playing position. The fingers should then be sufficiently extended outward to avoid striking the nails, and at the same time to effect a firm and direct attack. This position should be retained for all ordinary technical work, and should be assumed whenever a bright, clear tone is desired.

For a more mellow, singing quality of tone, the fingers should be more extended. In this position the attack is less direct, so that the hammers strike the strings with less of a knife-like blow, and the sharper, more brilliant overtones are consequently eliminated. A wide variety of tonal gradation is therefore made possible by the mere extension or contraction of the fingers.

## Facility in Reading Music

What exercises should I write or play, in order to read music more readily? Should I read the notes by syllables or by letters; for instance, if in the key of C a note is on the first line, should I read it *me* or *E*, or if it is in the key of G, as *la* or *E*, etc.—A. B. D.

If, as I assume, your question applies principally to piano music, there are several points involved, to each of which you should give due attention.

1. The recognition of musical intervals by ear.
2. The association of notes printed on the staff with definite keys on the piano.
3. The association of distances between notes on the staff with corresponding distances between keys on the piano.
4. The recognition of the duration value of each note which you play.

As to the first process, I believe that no one is duly equipped for singing or playing on an instrument who cannot properly hear and estimate tones and the relations between them. Toward this end, I advise you to join a vocal class in sight-reading, or, if this be not available, to join a church choir or a choral society. This will give you familiarity with the tonal material of music, and will teach you to recognize the pitch, duration, quality and intensity of tones, and their relations to one another.

Together with this course of training, get someone at regular periods to play tones and intervals on the piano for you to recognize by ear. Let him sound the principal note of a scale, C for instance, and then notes higher or lower which you are to name, or, better still, write down from hearing them. As you gain in perception, you may eventually name two or three notes

sounded together, or may write down portions of a melody from listening to it.

I may say, parenthetically, that the syllables—*do, re, me*, etc.—are used especially in singing, but that the letters—A, B, C, etc.—are more employed by instrumentalists and hence by pianists.

All the above training should give you a grasp of fundamentals, and should prepare you to listen to music as a musician and not simply as a mathematician.

Set apart a period each day—an hour or more—for practice in sight-reading at the piano. For nothing but dogged perseverance and strict daily routine can assure you real improvement; and the only way to attain facility is to *read, read, read*, until it becomes second nature to interpret the notes instantly and accurately on the piano.

Begin with some simple book of hymns or folk-songs, harmonized for four voices. Spend a few minutes each day in locating individual notes, taking a note in the soprano, then one in the bass, then in the alto and tenor, at random, and play each in its proper place on the piano keyboard, speaking its letter-name at the same time.

So much for single notes. Now play the melody of the hymn, observing in which direction each note lies relatively to the one which precedes it, and how far distant it is. Speak the letter-name of each note, as before.

When you can do this with ease, play the tune as a whole, with especial attention paid to the time-value of each note, meanwhile counting aloud.

Now pursue the same course with the alto part, and then with the alto and soprano together. Add similarly the tenor, and finally the bass, playing different combinations of the parts, sometimes bass and tenor together, sometimes the three upper parts, etc.

With another hymn a different order may be employed. Begin with the bass, for instance, and add successively the tenor, alto and soprano.

Next day, review the hymns which you read on the preceding day, by playing all four parts together in strict time, if possible; and proceed to one or two others, which are read as described above. As you gain confidence in locating the notes, you may give them their time-values immediately; although I should still read one voice-part at a time.

Work with hymns may soon be extended to simple accompaniments or pieces, in which there is more variety of rhythm. I suggest for this purpose some collection such as Matthew's *Standard Graded Pieces*, in three progressive volumes; or the *Student's Book*, Volume II, of Presser's *School of the Pianoforte*. Make it a fixed rule, however, always to play a study or piece straight through, and in strict time, disregarding minor mistakes; for nothing is more precious than to ramble about, playing a few bars from this and a phrase or two from that. Keep to the mark, in other words, just as though you were playing with an orchestra, where a beat missed by one member would demoralize the whole production.

Another effective aid is to play duets regularly with some friend, or to play accompaniments with a singer or violinist. Such ensemble performances will help to give you that alertness and sense of time-values which must be attained in order to become a good sight-reader.

Try the above plan, and let me know how it works. Perhaps some of the Round Table members have better plans up their sleeves, and will contribute them for the common benefit. Please do!

## The Absent-minded Beethoven

By Roberto Benini

BEING on terms of intimacy with the master, Frederick Stark called for an early morning chat. After some search he finally found Beethoven in his bedroom. He was engaged in the first stages of dressing; but his face was quite hidden in a coat of dried lather which had been applied on the previous evening. He had started to shave; his attention had been diverted; and he had forgotten to complete this detail of his toilet.



## WHY DOES IT DO IT?

"Why is it that military music makes you want to march; that jazz music makes you want to dance, and plaintive music makes you sad?" asks the New York Evening Telegram. This journal offers an answer to its own questions blaming everything upon the pituitary gland, the operations of which it explains at great length. "This gland," we learn, "is sensitive to music. Different kinds of music affect it different ways."

Perhaps; but we venture to offer a simpler explanation. Military music makes you want to march because it's in march time; jazz makes you want to dance (it makes some of us want to howl!) because it is dance-music; and plaintive music makes you sad because it is usually in a minor key—the most important exception being Handel's Funeral March, which happens to be in a major key.

Isn't it about time somebody let up on the poor old pituitary gland? It's getting blamed for everything.

## TETRAZZINI LEARNED EASILY

"Natural" singers who begin their career with an impressive endowment of native ability are not uncommon. John McCormack was one, Galli-Curci another, and now we learn from Tetrazzini's biography that she was a third. "I have no harrowing tale to tell of my music-studies," she says. "There was never a time in my life when the work of preparation seemed so hard that I felt like abandoning the effort. I did not spend long hours practicing scales and voice production. My *maestri* called me their easiest pupil."

"You do not need a *maestro* at all," said one to me when I was at the Conservatoire of music in my native Florence. "Your voice was born just right."

"Certain it is that my actual training was probably the shortest of any prima donna the world has produced. My sister Eva had to go through four years' hard study and incessant practice at the Conservatoire before being appointed to the chief position at the Royal Opera House at Madrid."

To those that have, more shall be given, seems true in this case. Most of us don't know or have forgotten that Tetrazzini has a little sister Eva; but who shall say that her success at Madrid, won by long study, was not the greater?

## A JAZZ HANGING

Miguel Manriquez, condemned to death at San Quentin prison, California, asked for a jazz band to play during the ceremony. His wish was not granted, but the astonished warden allowed a string orchestra, composed of five prisoners, to play outside the condemned man's cell the night before the execution for as long as he wished, and whatever music he asked for. His preference ran to "jazz," and the rather gruesome performance lasted all night.

Something of this sort no doubt was in W. S. Gilbert's mind when he referred to "the happy dispatch" in "The Mikado." But one cannot help wondering if the influence music had upon the unhappy Manriquez could not have been put to some use. Manriquez evidently set little more value on his own life than upon those of the two Chinamen he killed. Proper psychological investigation would probably have revealed him to possess the mind of a child.

Some day we shall perhaps get past the idea of "an eye for an eye" which, as a system of justice, was condemned by a competent authority two thousand years ago. When we do, music will probably play a part in developing the immature minds of such grown-up children as Miguel Manriquez.

## The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

## WAS BACH UNKIND?

JOHANN SEBASTIAN BACH, the "Father of Modern Music", not to speak of his being the father of a large family, was usually the kindest of men; but at times he could be harsh in his dealings with musicians less capable and more pretentious than himself. As an instance, we might give the case of Louis Marchand. Marchand was an organist of some ability, but of extravagant ways of living, who, through the influence of the King of Poland, was appointed Court Organist at Dresden. This enraged Volumier, the court capellmeister, who called Bach to his aid. "At a royal concert," says Grove, "Bach being incognito among the audience, Marchand played a French air with brilliant variations of his own, and with much applause, after which Volumier invited Bach to take his seat at the harpsichord. Bach repeated all of Marchand's showy variations, and improvised twelve new ones of great beauty and difficulty. He then, having written

a theme in pencil, handed it to Marchand, challenging him to an organ competition on the given subject. Marchand accepted the challenge, but when the day came it was found that he had precipitately fled from Dresden."

No wonder, poor man! Few of us would care to compete with Bach in improvising a fugue. But Bach was not altogether kind in showing up the unhappy Frenchman in this way, for Marchand subsequently achieved considerable distinction in Paris. Nor was Marchand lacking in wit. The story is told that owing to his improvident ways, his salary was cut in half, the other half being given to his wife. He retaliated by getting up in the middle of a mass which he was playing. When the king remonstrated (the king of France, for this was at Versailles) Marchand retorted, "Sire, if my wife gets half my salary she may play half the service."

## BRAHMS ON THE METRONOME

All well-edited modern music gives the metronome rate; but if our greatest composers are to be trusted, it is not to be taken too seriously. None of them seems eager to have the interpretation of their works "standardized" too closely. In one of his interesting essays, Carl van Vechten reminds us that George Henschel once wrote to ask Brahms if the metronome marks at the head of several movements of the *Requiem* should be adhered to, to which he got a characteristic answer: "Well, just as with all music," said Brahms, "I think

here as with other music the metronome is of no value. As far at least as my experience goes, everybody has, sooner or later, withdrawn his metronome marks. Those which can be found in my works—good friends have talked me into putting them there, for I myself have never believed that my blood and a mechanical instrument go well together. The so-called 'elastic' tempo is, moreover, not a new invention. 'Con discrezione' should be added to that as to many other things."

## THE WORSHIP OF LISZT

Even to these days the white-haired figure of Liszt stands out Godlike among the great piano virtuosi of history; but the following extract from "Memoirs and Impressions," by Ford Madox Heufer, a brilliant English author, gives a strangely vivid picture of the way Liszt was adored in his lifetime:

"A few days later my father took me to call at the house (in London) where Liszt was staying—it was at the Lyttelton's, I suppose. There were a number of people in the drawing-room and they were all asking Liszt to play. Liszt steadily refused. A few days before he had had a slight accident that had hurt one of his hands. Suddenly he turned his eyes upon me and then, bending down, he said in my ear: 'Little boy, I will play for you, so that you will be able to tell your children's children that you have heard Liszt play.'

"And he played the first movement of the *Moonlight Sonata*. I do not remember much of his playing, but I remember

very well that I was looking, while Liszt was playing, at a stalwart, florid Englishman, who is now an earl. And suddenly I perceived that tears were rolling down his cheeks. And soon all the room was in tears. It struck me as odd that people should cry because Liszt was playing the *Moonlight Sonata*.

"Ah! That wonderful personality; there was no end to the enthusiasm it aroused. I had a distant connection—oddly enough, an English one—who became by marriage a lady-in-waiting at the court of Saxe-Weimar. I met her a few years ago and she struck me as a typically English and unemotional personage. But she had always about her a disagreeable odor that persisted to the day of her death. When they came to lay her out they discovered that around her neck she wore a sachet, and in that sachet was half a cigar that had been smoked by Liszt. Liszt had lunched with her and her husband thirty years before."

## MORE BEEF FOR THE BASSO

An eminent physician, lecturing before the Academy of Medicine in Paris, declares that a bass voice requires more energy than any other. Investigating the work of singers and orators he finds that, in order to produce the same impression upon the ears of an audience in a hall a bass voice requires about eighteen times more work than a baritone or tenor. It was found, also, that men are always more fatigued than women and children by an equal effort of voice, and men with bass voices suffer the most fatigue.

The doctor might have added that the human ear gets tired of bass voices and bass instruments more readily than it does of higher-pitched music. Any wise organist knows the wisdom of avoiding too much use of the sixteen or thirty-two foot pedal octaves. Violins are "preferred" to 'cellos, soprano and tenor voices to contraltos and basses. You don't need to consult a physician over this—ask at the box-office. Mme. Schumann-Heink and Chaliapine are exceptions that prove the rule.

## MUSIC WITH "DENSITY PLUS SURFACE"

Some interest has been caused in London musical circles by the theories of a new French composer, Georges Migot, whose suite, *The Lacquer Screen with Five Pictures*, was recently given at a promenade concert. The music—apparently not of great importance—occasioned the following interesting comments from that excellent critic, Mr. Ernest Newman:

"Migot, it seems, is filled with the ambition of writing music in three dimensions; it is to have 'density plus surface'; this result is to be obtained, of course, by writing in several planes. It sounds dashing, but means little. The older composers wrote at times in planes, if you like to call it that, but they called it simply counterpoint, and as that is a good first-hand musical term and 'planes' is not—this being a term derived from the visible arts and applicable only at second hand to music—it is best to stick to counterpoint. It is quite true that music can, at times, give the sensation of planes and perspectives, just as it can give the sensation of heat, or coolness, or lightness, or heaviness, or the silvery or the bituminous. Migot is not by any means the first to practice in this medium: in the middle of Debussy's *Fêtes* for instance, there is a foreground and a distant background as clear as possible, a sort of aerial cortège passing over the main scene as definitely as, in an old-fashioned picture, angels would be shown flying above the earth. The development of the modern orchestra has made this quite easy: timbres and resonances can be so disposed that the effect on the ear is the equivalent of both lineal and aerial perspective in a picture; especially easy is it to convey the impression of something thinning out in the distance by means of the attenuated tones of the muted trumpets. And if to this new color-perspective you add the old plane-building of counterpoint, you get at once a kind of music that, to the imaginative ear, is the analog of the picture of planes and perspectives."

## FARRAR'S HANDS TIED

The recent retirement of Geraldine Farrar from the Metropolitan Opera in New York occasioned an interesting article concerning her, written by Mr. Henry T. Finck for "Vanity Fair." He gives us a vivid sketch of the great singer's career, in which occurs the following account of her studies with Lilli Lehmann:

"It has often been written that Lilli Lehmann, greatest of Wagnerian sopranos, prepared Miss Farrar for her Berlin appearances. This is an error. It was not until after her initial successes that the ambitious young American applied to Mme. Lehmann for lessons, and got them."

"They were of incalculable value to her. Concerning her association with the great Lilli, Geraldine wrote, in 1909: 'I found under her guidance, repose, economy, of gesture, eloquence of attitude and clean singing... My hands—large, nervous, and of almost Southern flexibility—have always given me trouble. Lilli Lehmann warned me that I used them and my arms too much to express what I should have put into my face. She tied them together behind my back for many a weary lesson till I conquered the feeling of trying to employ 110 digits instead of the normal number, and learned to use my face.'

"Would that all opera singers were subjected to such discipline! Thanks to Lehmann's coaching and her innate gifts of emotional singing and realistic acting, Miss Farrar scored a tremendous success in Germany—and subsequently in New York—as *Elizabeth* in Wagner's *Tannhäuser*."



## WANDERING SPRITE

AIR DE BALLET

FRITZ HARTMANN, Op. 165

**Lento grazioso** A light and tuneful drawing-room piece, by a modern writer. A good recital number. Grade 3.

The musical score for "Wandering Sprite" is written for piano in 3/4 time. It begins with a treble and bass staff. The key signature has two flats (B-flat major). The tempo is marked "Lento grazioso". The score includes various dynamics: *p* (piano), *pp* (pianissimo), *f* (forte), *Fine*, *un poco più f* (a little more forte), and *p* (piano) again at the end. The piece is characterized by flowing, melodic lines in the right hand and harmonic support in the left hand. The score concludes with a double bar line and a repeat sign.



# AT THE FAIRY SPRING

## AM MÄRCHENBRUNNEN

ERIK MEYER-HELMÜND

The many admirers of Meyer-Helmund's songs and piano pieces will be glad to see this, his most recent *opus*. It is a charming drawing-room piece, in modern style, with interesting atmospheric effects. Grade 5.

Tranquillo M.M. ♩ =

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of 18 measures across seven systems. The notation includes various dynamics (ppp, pp, mf, p, rit. molto, poco accel.), articulation (l.h.), and fingerings. The piece concludes with a 'Tempo di Valse Lente' section marked 'M.M. ♩ = 54'.



5 4 3 4 4 4 4 5 1 3

*f*

Tempo I.

*rit.*

*ppp* l.h. l.h.

1 2

*mf* *pp* *mf rit. molto*

*ppp* l.h. l.h. l.h.

*a tempo*

*pp* *f*

*Più lento*

*rit.* *rit.* *rit. molto*

5 4 1 2 4 1 2 4 5 1 2 5 1 3 4 1



## ALLEGRETTO QUASI MENUETTO

AFTER A THEME BY BEETHOVEN

Beautifully worked out, in real classic style. Grade 4.

RICH. KRENTZLIN, Op. 7

Allegretto M. M. ♩ = 108

*p* *cresc.* *rit.* *a tempo* *p* *mf* *2(1)* *Fine*

*un poco vivo* *p* *mf* *p* *rit.* *\* D. S.*

**TRIO** *p* *mf* *p* *cresc.* *mf* *rit.*

*a tempo* *p* *mf* *p* *mf* *rit.* *p* *a tempo* *Fine of Trio* *(D.C.)*

*f energico* *sf* *sf* *sf* *rit.* *sf* *sf* *sf*



The first system of the musical score for 'Morning Song' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic, followed by a piano (*p*) section, then a crescendo (*cresc.*) leading into a 'molto' section, and finally a forte (*f*) section with a sforzando (*sf*) accent. The lower staff is in bass clef with the same key signature. It features a piano (*p*) section, a sforzando (*sf*) section, a decrescendo (*dim.*), a forte (*sf*) section, a piano (*p*) section, and a mezzo-forte (*mf*) section. The system concludes with a 'rit.' (ritardando) marking and a final chord. Fingering numbers (1-5) are indicated above and below the notes.

\*\*D. S. & Trio

# MORNING SONG

E. L. ASHFORD

No. 1 from a new set of teaching pieces, *A Day in the Woods*. Especially good for melody playing in the left hand. Grade 2½.

Preliminary exercises for chord and arpeggio work.

No. 1

This section contains two short musical exercises. The first exercise is for the Right Hand (R.H.) in treble clef, marked 'Moderato M.M.' (Moderato, Medium Motion). It consists of a single measure of a half note chord. The second exercise is for the Left Hand (L.H.) in bass clef, also marked 'Moderato M.M.'. It consists of a single measure of a half note chord. Both exercises include fingering numbers (1-5) above the notes.

Moderato M.M. ♩ =

The main musical score for 'Morning Song' is written for piano and consists of two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score begins with a mezzo-forte (*mf*) dynamic. The upper staff features a melody with various intervals and slurs, while the lower staff provides a harmonic accompaniment with chords and arpeggios. The score includes several dynamic markings: *mf*, *cresc.*, *f*, *mp*, and *mf*. It also features a 'Fine cantabile' section and a 'D.C.' (Da Capo) instruction. Fingering numbers (1-5) are provided for many of the notes throughout the piece.



## YELLOW BUTTERFLIES

WALTZ

MATILEE LOEB-EVANS

A waltz in chromatic style which has proven popular as a solo. Bring out the counter theme in the Secondo part.

Tempo di Valse M.M. ♩ = 144

SECONDO

The musical score is for the 'SECONDO' part of the waltz 'Yellow Butterflies'. It is written for piano in 3/4 time, key of D major. The tempo is 'Tempo di Valse' with a metronome marking of 144. The score consists of 11 systems of staves. The first system includes dynamics 'p cresc.', 'mf', and 'cresc.'. The second system includes 'mf', 'rit.', 'a tempo', 'p cresc.', and 'mf'. The third system includes 'Fine'. The fourth system includes 'p'. The fifth system includes 'D.C.\*'. The sixth system is labeled 'TRIO' and includes 'mf con grazia'. The seventh system includes 'D.C.'. The score features various musical notations including notes, rests, slurs, and fingerings.

\* From here go back to the beginning, and play to *Fine*, then play *Trio*.  
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## YELLOW BUTTERFLIES

WALTZ

PRIMO

MATILEE LOEB-EVANS

Tempo di Valse M.M. ♩=144

The musical score is written for piano and consists of several systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di Valse M.M. ♩=144'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *p*, *mf*, and *cresc.*. Fingerings and articulations are indicated throughout. The score is divided into sections, including a main section and a Trio section. The Trio section is marked 'TRIO' and 'cantabile'.

**System 1:** Treble and bass staves. Treble staff has a *p cresc.* marking. Bass staff has a *cresc.* marking.

**System 2:** Treble and bass staves. Treble staff has a *mf* marking. Bass staff has a *rit.* marking. Treble staff has a *p cresc.* marking. Bass staff has a *mf* marking.

**System 3:** Treble and bass staves. Treble staff has a *brillante* marking. Bass staff has a *rit.* marking. Treble staff has a *Fine* marking.

**System 4:** Treble and bass staves. Treble staff has a *p leggiero* marking. Bass staff has a *rit.* marking.

**System 5:** Treble and bass staves. Treble staff has a *D.C.\** marking. Bass staff has a *rit.* marking.

**System 6:** Treble and bass staves. Treble staff has a *cantabile* marking. Bass staff has a *mf con grazia* marking.

**System 7:** Treble and bass staves. Treble staff has a *D.C.\** marking. Bass staff has a *rit.* marking.

**System 8:** Treble and bass staves. Treble staff has a *D.C.\** marking. Bass staff has a *rit.* marking.

\* From here go back to the beginning, and play to *Fine*, then play *Trio*.



# A SONG OF INDIA

## CHANSON INDOUE

N. RIMSKY - KORSAKOW

The four-hand arrangement of this popular number affords opportunity for a suggestion of the orchestral effects and coloring.

Andantino M. M. ♩ = 84

SECONDO

The musical score is written for four hands on two grand staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andantino M. M. ♩ = 84'. The piece is titled 'A SONG OF INDIA' and 'CHANSON INDOUE' by N. RIMSKY - KORSAKOW. The arrangement is for a 'SECONDO' part. The score includes various dynamics such as *f*, *p*, *pp*, and *mp*, as well as articulation like accents and slurs. The piece concludes with a 'poco rit.' marking and a final cadence.



A SONG OF INDIA  
CHANSON INDOUE

FEBRUARY 1923

Page 103

Andantino M.M. ♩ = 84

N. RIMSKY-KORSAKOW

PRIMO

This musical score is for the 'PRIMO' part of 'A Song of India' by Rimsky-Korsakov. It is written for piano in 3/4 time, marked 'Andantino M.M. ♩ = 84'. The key signature is one sharp (F#). The score consists of 16 measures across 10 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The score is divided into two systems of five staves each. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The piece concludes with a 'poco rit.' (poco ritardando) marking in the final measure.

8  
f p mf  
p  
più p mf  
pp p pp  
mf p  
mp pp  
poco rit.



# LA BELLE ESPAGNOLE

## BOLERO DE CONCERT

CARL SCHMEIDLER

A very showy recital piece, not too difficult, and lying well under the hands. Play with well-marked rhythm. Grade 5.

Con fuoco M.M. ♩ = 108

The musical score is written for piano in 3/4 time, featuring a 3/4 key signature (two flats). It consists of six systems of staves, each with a treble and bass line. The music is characterized by rapid, flowing passages, often with triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. Dynamics include "cresc." (crescendo) and "p" (piano). The piece concludes with a "Coda" section marked "last time to Coda".



This page of musical notation is for a piano trio, consisting of three staves (treble and bass for two instruments, and a single bass staff for the third). The key signature is one flat (B-flat), and the time signature is 3/4.

The **TRIO** section begins with a *p dolce* marking. The first staff features a melodic line with numerous fingerings (1, 2, 3, 4, 5) and slurs. The second and third staves provide harmonic support with chords and moving lines. Dynamics include *p*, *f*, and *delicato*.

The middle section continues with complex rhythmic patterns and chords. Dynamics range from *f* to *p*. The notation includes many slurs and fingerings, indicating a technically demanding piece.

The **CODA** section is marked at the bottom. It features a more rhythmic and chordal texture. Dynamics include *ff* and *p*. The section concludes with a *ff* marking and a final chord.

The notation is dense, with many slurs and fingerings, suggesting a highly technical and expressive performance. The overall style is characteristic of late 19th or early 20th-century piano music.



## THE CLOWN

FREDERICK KEATS

A clever little characteristic piece, affording good practice in variety of touch. Grade 3.

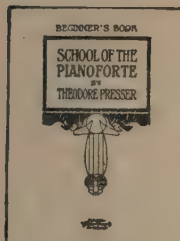
## Intro.

Jauntily M.M. ♩ = 126

The musical score for 'The Clown' is written for piano and bass. It begins with an 'Intro.' section marked 'mf' (mezzo-forte). The tempo is 'Jauntily M.M. ♩ = 126'. The key signature is one sharp (F#). The score is divided into several systems, each with a piano staff (treble clef) and a bass staff (bass clef). Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include 'mf' and 'marcato il basso' (marked bass). The piece concludes with a 'Fine' marking and a 'DS.' (Da Capo) instruction. The final measure is marked with a double bar line and a repeat sign.



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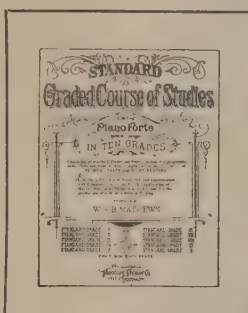
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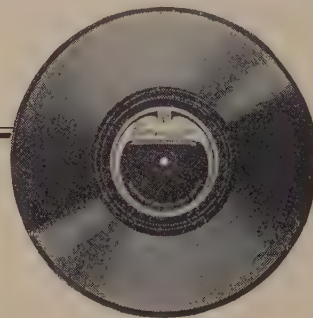
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EYE - ahl in Pick - a - nin - ny, Kink - y  
EYE - ahl in Pick - a - nin - ny, Kink - y

con spirito ma esposto.  
top and choc - late cheek And big round eyes that grow so  
top an' choc - late cheek An' big round eyes dat grow so

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## A Beautiful Ballad

By CLAY SMITH

"Visions of You" with its flowing melody and musicianly qualities makes an excellent number for teaching purposes as well as for concert use.

*Visions of You*

Ballad

With Violin & Cello Obligato

Words & Music by CLAY SMITH

SONG OF DEWES

Philadelphia Theodore Presser Co. Copyright

High Voice Price, 60 Cents Voice Low

Andante moderato

mf con espressione

Via When all the world drive seem

all my eyes full of shad ows way down Vi sit your

## SACRED SONGS

Church singers are invited to send for the folder "Sacred Song Gems." This folder lists a number of excellent sacred songs and shows portions of some.

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**No. 17763 THE BIRD AND THE BABE** Price, 50 Cents

Grade IV LULLABY THURLOW LIEURANCE

Andante con moto

Sleep, my babe, To shad - ow - land we fly

Also published for Low Voice.

## SONG ALBUMS

**Celebrated Recital Songs**  
Compiled and Edited by DAVID BISPHAM  
Price, \$2.00

This compilation of forty-six master songs was made by Mr. Bispham personally. His revisions with copious notes, breathing marks and teaching directions makes this volume of the greatest possible value to the music lover, vocal student and teacher. The songs are in keys affording the most convenient range common to all voices. The contents are divided into three groups—Songs for Men, Songs for Women and Songs for Either Men or Women. Culled from Mr. Bispham's great repertoire, these songs are those that all singers should have and know.

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The present-day writers represented in this album are well known to every song lover. They include writers such as Cadman, Rogers, Doudy, Shelly, Ward-Stephens, Borowski, Lieurance, Coombs, Galloway, Bartlett, Scott and others. A very choice selection of songs.

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This album is the companion volume to the "Artistic Vocal Album for High Voice" and while it contains the low key of some of the songs in the High Voice Album, there have been quite a few different songs used because the aim was to present the best of available material for low voice. The variety is good and singers having a low compass should possess this album.

**STANDARD SONG TREASURY** PRICE 75 CENTS  
A collection of forty-eight songs suitable for recital, concert or vocal diversion. Eight especially good sacred songs are included.

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Quite a varied selection is to be found in the thirty-six medium voice songs in this album.

**Frieda Hempel, Alice Verlet, Marie Tiffany, Thomas Chalmers, and Hardy Williamson are among those who have programmed this song.**

**A DREAM VOYAGE**  
Price, 30 Cents VICTOR YOUNG

In style of a Barcarolle

To night I lift the an - chor For a

voy - age out to Sea O'er waves of Love Mid winds of Joy All

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## MARCH OF THE CADETS

ALBAN FÖRSTER

A very useful marching number, (four steps to the measure.) Especially good for indoor work, calisthenics etc.

Tempo di Marcia M M ♩ = 108

The musical score for "March of the Cadets" by Alban Förster is presented in a single system with two staves (treble and bass). The piece is in 4/4 time and consists of 16 measures. The notation includes many slurs, ties, and fingerings, indicating a complex and technically demanding piece. The key signature has one sharp (F#). The score includes dynamic markings such as *f*, *mf*, *cresc.*, *p*, *Fine*, *p dolce*, and *f D.C.*. The tempo is marked "Tempo di Marcia M M ♩ = 108".



## BLINDMAN'S BUFF

BLINDEKUH

RICHARD EILENBERG, Op. 302

The composer Richard Eilenberg, born 1848, has had an extremely active career with many successful works to his credit. This clever little characteristic piece is from a recent *opus* Grade 3.

*Allegro con grazia* M.M. ♩=108

The musical score is written for piano and consists of 108 measures. It is in 2/4 time and the key of D major (indicated by two sharps). The tempo is marked 'Allegro con grazia' with a metronome marking of 108 quarter notes per minute. The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes. The piece concludes with a 'Fine' marking. The score is arranged in six systems, each with a treble and bass staff joined by a brace.



The first system of the musical score for 'A Blushing Rose' consists of three systems of staves. The first system has two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with dynamic markings of *f* and *mf*. The third system also continues the melody and bass line, with a *decresc.* marking. The score includes various musical notations such as notes, rests, and fingerings.

## A BLUSHING ROSE

### MELODY

PAUL LAWSON

The sprightly left hand theme lends an attractive quality to this useful little teaching piece. Grade 2 $\frac{1}{2}$

Andante con espress. M.M. ♩ = 80

The second system of the musical score for 'A Blushing Rose' consists of three systems of staves. The first system has two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with dynamic markings of *p* and *mf*. The third system also continues the melody and bass line, with a *Fine* marking. The score includes various musical notations such as notes, rests, and fingerings.



## MESSAGE OF LOVE

SONG WITHOUT WORDS

In graceful flowing rhythm, with an impassioned middle section. Grade 3½.

HERBERT RALPH WARD

Andantino M.M. ♩ = 54

The musical score for "Message of Love" is written for piano. It begins with a piano introduction in G major, 3/4 time, marked "Andantino M.M. ♩ = 54". The score is divided into several sections: a piano introduction, a middle section marked "Tempo rubato" and "cresc.", and a final section marked "a tempo" and "ff". The score includes fingerings, dynamics (mf, f, rit., cresc.), and articulation marks.

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## DANCE OF THE INSECTS

Useful as a study in rhythm and in double-note playing. Requires characteristic interpretation. Grade 3.

MONTAGUE EWING

Moderato grazioso M.M. ♩ = 108

The musical score for "Dance of the Insects" is written for piano. It is in G major, 4/4 time, marked "Moderato grazioso M.M. ♩ = 108". The score includes fingerings, dynamics (p, ff, rit., e dim.), and articulation marks.

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The first system of the musical score for 'Barcarolle' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains several measures of music with various fingerings indicated by numbers 1-5. The lower staff is in bass clef with the same key signature and time signature, featuring a simple accompaniment. The system concludes with a double bar line and the word 'Fine' written above the lower staff.

The second system of the musical score continues the piece. It follows the same two-staff format. The upper staff has more complex melodic lines with many triplets and slurs. The lower staff provides a steady accompaniment. The system ends with a double bar line and the initials 'D.C.' (Da Capo) written above the lower staff.

Sw. Voix Celestes & Salic. 8ft. Super Cplr.  
Fl. Solo Flute  
Ch. Soft 8ft.  
Ped. 16ft. to Sw.

BARCAROLLE

ROLAND DIGGLE

A graceful slow movement, easy to play, but capable of very effective registration. A good soft voluntary or recital number.  
Andante con moto M.M. ♩ = 54

The third system of the musical score is marked 'Manual' on the left. It features a 'Sw.' (Swells) marking on the upper staff. The music is in 8/8 time. The system ends with a double bar line and the word 'rall.' (rallentando) written above the upper staff.

The fourth system of the musical score is marked 'Pedal' on the left. It includes a 'Sw.' marking and a 'Solo 6ft.' marking. The system concludes with a double bar line and the word 'Fine' written above the upper staff.

The fifth system of the musical score includes a 'Sw. Oboe 8ft.' marking. The system ends with a double bar line and the word 'Fine' written above the upper staff.

The sixth system of the musical score includes a '16ft. & Flute 4ft.' marking. The system concludes with a double bar line and the initials 'D.C.' (Da Capo) written above the upper staff.



# SERENADE AMOUREUSE

By the famous composer of *Harlequin Serenade*. This is his latest work. Also published for piano solo arranged by the composer.

R. DRIGO

Andantino grazioso M.M.  $\text{♩} = 126$

Violin

Piano

The musical score is written for Violin and Piano. The Violin part is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The Piano part is in bass clef with the same key signature and time signature. The score is divided into several systems, each containing staves for both instruments. The tempo is marked 'Andantino grazioso' with a metronome marking of 126. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *f* (forte) to *p* (piano), with some sections marked *mf* (mezzo-forte) and *dim.* (diminuendo). The score also includes performance instructions such as *p dolcemente*, *rit. un poco*, *cresc.*, *un poco rit.*, and *dim. e rit.*. The score ends with a final cadence marked with a double bar line and a repeat sign.



THE ETUDE

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*un poco affret.* *pp* *rall.* *Animato* 8

*un poco affret.* *pp* *rall.* *Animato* 8

*p e rall.* *rit.* *Un poco meno* *pp con espress.* *pp* 3

*rall.* *mf a tempo* *rit.* *mf a tempo* 3 8

*p dolce e rall.* *p dolce e rall.* 3

*pp* *rall.* *pp* *rall.* *deciso* 8



# THE JUGGLER

RALPH HOWARD PENDLETON

An ideal teaching piece, very popular. The whimsical, somewhat twisty, theme characterizes the motion of the juggler. Grade 2½.

Moderato M.M. ♩ = 108

The first system of musical notation for 'The Juggler'. It features a treble and bass staff in 2/4 time. The treble staff begins with a series of eighth-note runs, marked with fingerings (4, 3, 4, 5, 4, 3, 4, 5, 4). The bass staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato M.M. ♩ = 108'.

The second system of musical notation. It continues the piece with more complex eighth-note patterns in the treble staff, including triplets and sixteenth notes. The bass staff continues with a steady accompaniment. A dynamic marking of *p* (piano) is present. The tempo instruction 'Not too fast' is written above the staff.

The third system of musical notation. The treble staff features a series of eighth-note runs with various fingerings. The bass staff continues with a consistent accompaniment. The system concludes with a *f* (forte) dynamic marking and the word 'Fine'.

The fourth system of musical notation. It continues the eighth-note patterns in the treble staff. The bass staff provides a steady accompaniment. The system ends with a *f* (forte) dynamic marking.

The fifth system of musical notation. The treble staff shows a continuation of the eighth-note runs. The bass staff continues with a steady accompaniment. The system concludes with a *D.S. al Fine* marking.

## TRIO

The first system of the Trio section. It begins with a *f* (forte) dynamic marking. The treble staff has a more active melody with eighth-note runs, while the bass staff provides a steady accompaniment. The system ends with a *p* (piano) dynamic marking.

The second system of the Trio section. The treble staff continues with eighth-note runs. The bass staff provides a steady accompaniment. The system concludes with a *f* (forte) dynamic marking.

The third system of the Trio section. It begins with a *ff* (fortissimo) dynamic marking. The treble staff features a series of eighth-note runs. The bass staff continues with a steady accompaniment. The system concludes with a *rit.* (ritardando) marking and a *D.S. al Fine* marking.

\* From here go back to §, and play to *Fine*, then play *Trio*; after which, go back to § once more.



# LEAD ON, O KING ETERNAL

Rev. E. W. SHURLEFF

EDUARDO MARZO

The Easter theme of Victory is admirably expressed in this truly big song.

**Moderato assai sostenuto**

*mf*  
Lead on, O King E - ter - nall The

*f*  
day of march has come. Hence - forth in fields of con quest Thy tents shall be our

*cresc.* *f*  
home. Through days of pre - pa - ra - tion, Thy grace has made us strong, And

*legato* *p*  
now, O King E ter nal, We lift our bat - tle song.

*cresc.* *f stent.* *a tempo*  
Lead on, O King E - ter - nall! The sin's fierce war shall cease. And Ho - li - ness shall

*p* **Poco più mosso** *cresc.* *f* *dim.*  
whis - per, The sweet a - men of peace; For not with swords' loud crash - ing, Nor roll of stir - ring

*p rit. poco* *mf a tempo* *cresc.*  
col canto *p* *mf* *cresc.*



*f* *mf* *rit. poco* *rall.* *Tempo I.* *mf*

drums, But deeds of love and mer - cy, The heav'n - ly kingdom comes. Lead on, O King E -

*f* *mf* *rit. poco* *rall.* *mf*

ter - nal! We fol - low not with fears, For glad - ness breaks like morn - ing, Wher -

*f* *p* *legato* *dim.*

e'er Thy face ap - pears; Thy cross is lift - ed o'er us, We jour - ney in its

*f* *p* *dim.*

light; The crown a - waits the con - quest, The crown a - waits the con - quest, The

*mf* *cresc.*

*f* *stent.* *Maestoso.*

crown a - waits the con - quest. Lead on, O God of might!

*f* *col canto* *f a tempo* *allarg. assai.* *ff*

## DEARIE ME, O!

MAUDE BONNER

A charming group song with its "mix-up in the skies!"

DANIEL PROTHEROE

*Moderato* *mf*

met a ti - ny dam - sel on the lea, O! And the win - some las - sie stopped and spoke to

*leggiero* *col Ped.*



me. She was spright-ly, she was fair, Sunlight tangled in her hair, Rose-leaf cheeks, a dimpled pair, Dearie me, O!

ten. *espress.*

*colla voce*

"Will you kind-ly tell me, Sir, the time o' day O!" And her blue eyes flashed a mer-ry look my

*a tempo*

*f* *rit. un poco* *molto rit.*

way. And my glance re-turned her fire, For she filled my heart's de-sire, And my need of her grew dire, Lack-a-

*f* *colla voce* *rit.*

day, O! "That I can't sweet maid, my wits are all quite gone, O! By the

*a tempo*

*poco a poco cresc.*

sun it is the time of ev-en-song, But since first my raptured eyes Met with yours, I must sur-mise There's a

*poco a poco cresc.*

ten. *largamente* *ff*

mix-up in the skies, And it's dawn, O! It's dawn, — it's dawn!"

*colla voce* *largamente* *a tempo* *ff* *sempre ff*



## JUST BECAUSE OF YOU

HARMON BREWER

A melodic love-song with a direct, easily understood text and a fine climax.

MARY HELEN BROWN

Moderato

In Love's gar - den fill'd with flow'rs,  
 Just out-side my door; Birds are sing-ing sweet - er now Than they sang be - fore: There the sun is  
 al - ways bright, Skies are deep - est blue; Ev - ry-thing is full of joy - Just because of you.  
 Days are nev - er drear - y now, Tears are brush'd a - way;  
 In my heart is hap - piness God has sent to stay: And through all the years to come, Love so sweet, so  
 true - Will make this world a par - a-dise, Just because of you.

Musical markings include: *mf*, *con Ped. 8*, *8*, *rit.*, *a tempo*, *p*, *cresc.*, *f*, *poco ten.*, *rit.*, *ten.*, *mf*, *mp*, *poco rit.*, *p a tempo*, *cresc.*, *f broad*, *mf*, *cresc.*, *rit.*, *8 ten.*, *ff rall.*, *cresc.*, *rit.*, *ten. marcato*, *ten. ff rall.*, *f*, *8*.



## Don'ts for Stage-fright

By Owen A. Troy

THIS bane of every public performer is quite distressingly interesting in its effects. Some people, when speaking or singing, are affected with hoarseness, turn red or pale in the face, display a visage of perspiring anguish. Many suddenly discover that they have two hands which have not been provided with a special place for being kept when before the public. So they massage one another so as to quiet their alarm at being exposed to the public gaze. Pianists' hands become stiff, violinists' fingers refuse to manipulate, cornetists' lips refuse to be flexible, all because of this evil of stage-fright.

Strong men, when before an audience, often quiver and shake like a lone autumnal leaf. Soldiers who have faced the bayonet charge, act almost cowardly when appearing before the public. A college boy recited an address. His professor asked, "Is that the way Caesar would have spoken it?" "Yes," he replied, "if Caesar had been scared half to death and as nervous as a cat." And so this affection goes the rounds, affecting all classes of people.

An audience has some kind of mystic,

inexpressible effect upon a person. The audience causes his mind to be taken away from what he is doing. When centered upon himself, he becomes self-conscious. The inward analysis, the preeminent desire to "make a hit," make success almost impossible, because the mind is taken from the subject in hand to the subject on foot.

The thing to do is to forget yourself. Self-reflection never brought success. No singer ever entranced her listeners until she forgot herself and became lost in her song. Forget yourself, and timidity and fear will evaporate as frost before the heat of the sun.

Here are some stage-fright Specifics which experienced artists learn to prescribe for themselves:

- Don't forget to breathe rhythmically.*
- Don't start until you feel comfortable.*
- Don't give a "rap" what the audience, thinks; think of your art.*
- Don't let coughs and sneezes bother you.*
- Don't look scared to death; smile, it always helps.*
- Don't fail to relax, stiffness is the overture to stage-fright.*

## The P. O. Conservatory

By Izane Peck

"How did you learn to do so many things when you did not have an opportunity to go to a conservatory?"

"I went to the Post Office Conservatory," replied Eunice Claxton, the girl who lived on the edge of the mountains.

"You mean a correspondence school?"

"No, not that, but a kind of school of which I was the principal. The cost was only the cost of the music and the postage. The alert student can learn a great deal from having a graded list of music such as was provided by the publisher in *The Guide to New Teachers of the Pianoforte*. The guide cost me nothing. I marked off what I wanted. My greatest need was material for the left hand."

Within a week the postman left Eunice a package of music. Surely this thick bundle was not all for the left hand. But it was—every bit.

It included:—

*Exercises and Etudes for the Left Hand*, by Berens, Books I and II.

*Schule der Linken Hand*, by Kohler. This contained Folk Songs; also Songs from the Operas.

*Book of Left Hand Pieces* by Sartorio.

*Waltz* by Arthur Foote.

*Valse d'Adele* by Zichy (who, though possessing but one arm, played wonderfully well so that often those not seeing him could not believe the performer had but five fingers).

*Transcription of the Sextette from Lucia* for left hand alone.

At first Eunice's left hand work seemed impossibly difficult; but after a time she found that she could produce satisfying effects with the one hand. Besides, she was forced to listen more carefully than had been her habit; and before the summer months were gone her hand had improved wonderfully in agility and strength. Then, too, she had memorized a small repertoire of left hand selections for recital and other uses.

"Oh, Mr. Saunders!" she enthused when she returned to his studio for her first fall lesson, "that which threatened to *spoil* my vacation has made my left hand a real, live somebody, and no longer a mere weakling."

"Miss Eunice, you have given me an idea that I shall utilize with other students this winter. Only," he smiled, "I hope none of them will have to break an arm before being willing to benefit by left hand practice."

## Making Success a Habit in Music

By W. Francis Gates

SOME people are apparently successful as a matter of habit. Others are habitual failures.

Success in music as well as other things can be cultivated to a large extent. It has three main elements: First, adequate preparation; second, attempting tasks in which the accumulated ability is fully equal to its completion; third, indomitable persistence.

A teacher of music has it in his power to make a pupil's progress a series of little triumphs; or, on the other hand, a series of daily and weekly failures. Success begets success, and failure breeds more failures.

Illustrating this by piano lessons, gives the pupil something that he can conquer in a short time. Do not place the goal so far away that he cannot hope to reach it in a moderate time.

Most musicians live from day to day.

When nothing is in sight to reach, we are listless; but give us something we can gain to-day, to-morrow or this week, and our energies are awakened.

Life is made up of a series of little goals. And so it is with children in the early stages. They, even more than adults, live in to-day. Give them a thing to do that they can gain in three days or a week, and nine times out of ten at the end of the week they will have conquered it.

Recognize the success; congratulate them on it. Then ask them to make another—and they will do it. That is establishing the success habit.

The successful attitude can be cultivated, but it takes a successful teacher to do it. A teacher is known by his pupils. Successful pupils make a successful teacher, just as surely as does the successful teacher make successful pupils.



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TO the human mind many things are out of focus. This accounts for our lack of certainty in forming judgments, and our general muddling of things which are inherently simple. It is also responsible for innumerable picturesque opinions, and theories that theorize the subject out of existence. Conflicting theories are always associated with "low visibility." The moment there is clear vision all argument automatically ceases. Will such a time ever come to the singing world?

Knowledge comes with experience. We do not inhale or absorb it from the surrounding atmosphere. Furthermore, it is altogether a personal matter, something each one must demonstrate for himself. We err if we think that each generation begins where the preceding one left off. On the contrary, they all start at about the same place; but a few in each generation go beyond their predecessors and so become leaders. Most of us trail along behind at varying distances and never catch up. Why is this so? Not having the gift of omniscience, my answer would doubtless appear speculative, so it is withheld; but the fact that it is so explains why some of us are teachers and others students. The unprecedented growth of music in the past century is due to a few great leaders and a large number of industrious followers. This company of followers constitutes the student body, and each one must begin at the beginning. We sometimes overlook this and take too much for granted. Nothing is easier than getting ahead of the student.

#### Overlooking Foundation Work

In order to sing well, the present generation of vocal students must learn the same things that all preceding generations learned. Nothing must be overlooked, nothing taken for granted. I believe I am right in saying that the mistake most often made in voice teaching is that of slighting or sometimes entirely overlooking the foundation work. There is no other way to account for students attempting in the first year what should come in the second or third.

The first step in the mastery of any subject is to think accurately about it. Nothing can resist the power of right thinking. The question which should concern the student is whether he is thinking along a line which, if followed, will lead to a satisfactory conclusion. It is the business of the teacher to direct his thinking to that end. If the teacher is wise he will keep away from the subject of vocal physiology, at least for the first year or two. One may learn all that the vocal mechanism is expected to do in singing without involving himself in the maze of anatomy.

#### Things That are Common but Fundamental

The following are ideas with which all teachers are familiar, and have been for ages, but which are new and important to students. For example, the vocal cords exist for one particular purpose—to produce pitch. They do not produce vowels, neither do they make the tone clear or somber. The vowel and quality (the finished voice) are effected in the vocal cavities, the pharynx, mouth, and cavities of the head. The vocal cords originate sound waves and these are converted into voice, that is, vowel and quality, in the cavities through which they pass before reaching the outer air.

Further, when the vocal cords are producing pitch, if there is an open channel to the outer air the result is a vowel. When an obstruction of any kind is thrown into the channel the result is a consonant. These obstructions are the various combinations of the lips, tongue, teeth and soft palate.

Continuing, we all know that a pure legato is a basic element of good singing

# The Singer's Etude

Edited for February by the Well-known Vocal Expert  
of Chicago

**D. A. CLIPPINGER**

*A Vocalist's Magazine Complete in Itself*

## Singing Thoughts Known and Unknown

By D. A. Clippinger

and that consonants have a tendency to destroy legato. Some consonants stop the tone completely; for example, p, t, k, which have no pitch. Others, such as b, d, g, which are subvocal, are almost certain to interrupt the flow of tone. The reason why consonants interfere with legato is that they are usually produced with more or less tension. The mastery of the difficulty lies in learning to enunciate consonants with as much freedom as vowels. Consonants are points of interference, consequently they must be distinct but short. An attempt to prolong consonants will always stiffen the throat. Here are the things to remember: Enunciate consonants with the same ease as vowels.

Consonants must not interfere with the continuity of tone.

Consonants must not cause tension in any part of the vocal mechanism. Further: We know that the power of tone depends primarily upon the amplitude of the vibrating tissue. Or, to simplify, the power of the singing tone depends primarily upon the pressure of the breath. We also understand that the vocal cords must offer enough resistance to the breath to convert it into sound waves of sufficient power to create resonance. If the resistance is insufficient the tone will be breathy. If it is too great the tone will be harsh and metallic.

#### Is It Scientific?

Now what has been mentioned above constitutes one step in the process of good tone production; namely, forming right conditions of the instrument. The other and even more important step is forming the right concept of tone.

Perfect concept of tone and perfect condition of the instrument which is to produce it must be the basis of any system of tone production worthy of the name. A system which does not work consciously and definitely for these two basic elements is spurious, I care not what euphonious label it may carry.

There are certain facts of expression which we cannot get behind. For example, when the idea is right and the medium through which it is expressed is rightly controlled the resulting expression will be right. If one sings what, to the trained ear, is a beautiful tone, he may rest assured it is rightly produced; for if it were not correctly produced it would not sound right to the trained ear. Is such a tone scientifically produced? It is; and a tone that is not beautiful is not scientifically produced; and by no legitimate process of logic could one reach a different conclusion.

But a beautiful tone produced without effort and without conscious direction of various muscles and cartilages makes no appeal to a majority of the originators of scientific methods. It is too simple. It lacks ponderosity and impressiveness. It is also barren of scientific nomenclature. It is not sufficiently mysterious.

The world, if not flooded, is well sprayed with scientific methods, most of which consist of some stupid mechanical way of controlling the vocal machine. I confess that I am thoroughly "fed up" on this alleged scientific twaddle. Most of it is pure buncombe and is put forth for commercial reasons. The more the scientific side of a method is emphasized the more mechanical it is, consequently the less scientific. From time to time students who have had from one to three years of this so-called scientific teaching come under my observation. I have never found voices in worse condition.

#### More Scientific Methods

Every year one or more scientific methods of voice training are evolved. They usually consist of some knowledge of vocal anatomy, a few ideas with which all voice teachers are familiar, and some mechanical stunts. This is hailed as a discovery of something that has been periodically lost for the past three centuries but never before rediscovered. We are invited to discard all we have previously learned and accept this as the voice of God to this age. A number of times in recent years we have read books whose authors modestly admitted that they contained the first and only simon-pure scientific method thus far vouchsafed to an abandoned world; that all previous offerings were conceived in vocal heresies and savored not of truth; but in reading these books we have been unable to discover anything that has not been familiar to voice teachers in all ages. It is difficult to write anything entirely new on the voice, and many a one has severely injured his prospects by making such claims.

Many teachers in their early experience pass through the scientific stage and emerge wiser and better. With others it becomes chronic and they adhere to it to the end.

It will be admitted that the aim of all methods, scientific and unscientific, is beautiful tone. Therefore, the most beautiful tone may be said to be the most scientifically produced. Now it is a fact that in the best voice production the singer is least conscious of the operation of the vocal instrument; for no vocal mechanism can produce a beautiful tone unless all of the parts involved are responding automatically to the mental concept of pure tone. What is good tone production but an idea of beauty perfectly expressing itself? A knowledge of the structure of the instrument has no more to do with good singing than with good violin playing. In both instances it is the artistic sense of the performer expressing itself through the instrument. Singing is an art no less than piano playing and painting pictures; and this scientific bugaboo which is always meant to be impressive, should be consigned to a well-merited oblivion.

Those who adhere to these mechanical methods are making their work tremendously difficult and greatly lowering their efficiency. If there be such a thing as a

scientific method the teacher who gives his time to developing the pupil's tone concept and showing him how to produce it without effort is the only one who may legitimately claim to have it.

What is a vocal student? As it presents itself to the teacher it is an undeveloped musical mentality. It may be highly developed along other lines but it comes to him for the purpose of learning how to express itself through music. This differs from all other forms of expression, and when mastered it enables one to stir human feeling to depths that can be reached in no other way, and gives him "Great power over the people." The teacher undertakes to develop in this student a musical mentality; in other words, to produce an artist. This he does by giving him right ideas of everything involved. He must give the student the right idea of tone quality, vowel formation, resonance, tone color, freedom, breath control. When he begins to interpret he must have the right idea of legato, sostenuto; of contrast in power, tempo, and quality; of proportion, harmony, unity; of mood, atmosphere, how to express the endless variety of emotions; the breadth and dignity of the Oratorio; the emotional intensity of the operatic aria; the lightness and fleetness of the florid style. From start to finish he is dealing with ideas and their expression. When the mechanism is controlled by the right idea it will always function properly.

But here the question is invariably asked: "What do you do with a rigid throat and tongue, and with one who cannot get his high tones?" This kindergarten question doubtless will be asked to the end of time and there is but one answer to it. A rigid throat is one that is controlled by a wrong idea, that of tension. When it is controlled by the right idea, that of freedom, relaxation, it immediately loses its rigidity.

#### Head Voice

The one whose high tones are difficult has a totally wrong idea of that part of his compass, and there are more wrong ideas about the upper voice in circulation than of all other parts of it combined. That part of the compass lying above the speaking voice, and which is referred to as the head voice, is rarely an unalloyed joy to the singer. It is the one great problem in voice training, and yet its solution is not necessarily difficult.

The one who says there are no registers in the voice, and then proceeds to carry the lower thick voice up as far as is physically possible, is courting disaster and is doomed to a sorry end. The assertion that there are no registers in the voice is equivalent to saying that the entire voice is produced in one register, that is, with one mechanism. My experience with the voice leads me to an entirely different conclusion. If by registers is meant the breaks so often heard in voices, then I cheerfully subscribe to the tenet that there are no such things in the trained voice. But this is a very superficial view of the matter. Breaks in the voice show imperfect control of the instrument and may be easily corrected; but to argue that two or even three octaves of voice can be produced with one length and thickness of vibrating tissue discloses a lack of fundamental knowledge that is altogether inexcusable. The human voice can no more do that than can the piano; and instrument makers knew it to be impossible before the first piano was designed.

The one-mechanism idea never solved the problem of the head voice; but it has ruined more voices than can be numbered. It never produced an even scale and never will.

The upper or head voice is produced with a lighter mechanism, a shorter and thinner vibrating tissue as the laryngoscope and camera have proven times without number. But if the laryngoscope had never been invented one's common-sense should



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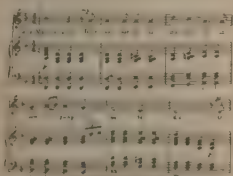
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lead him to this conclusion. The Italians learned it two centuries before the laryngoscope was invented.

In the rightly produced voice, which means a voice in which there is no resistance or interference intrinsic or extrinsic, there is a constant automatic readjustment as the singer passes from one end of his compass to the other.

If the upper voice is thick and throaty it is foolish to continue singing with full voice and expect thereby to get rid of that condition. The solution lies in practicing with a tone that can be produced without effort and never going beyond that. This usually means using half voice until the new habit of singing without resistance is formed.

## Practice with the Full Voice

There are some, perhaps many, who believe that practice should be done with full voice, but I have in numerous instances succeeded in building a beautiful upper voice where it had been rendered useless by heavy practice. Therein lies the proof.

Everything has its technic. I still believe in a serious study of counterpoint for composers. It gives one facility in handling the materials of music, teaches him to think horizontally, that is, melodically, and

saves him from being a part of that deadly scourge of perpendicular music, the output of which in the past fifty years has been overwhelming.

I believe in an equivalent of technical study for singers. When the voice is formed technical work should begin and be followed diligently until the singer has complete mastery of the florid style. The process of acquiring a high degree of flexibility always adds a brilliancy to the tone that can be obtained in no other way.

## Decrease in Technical Study

Since the advent of the Wagnerian dramatic recitative and its effect on all subsequent composers, there has been a marked decrease in advanced technical study among singers. Modern opera demands less of it than did the operas of a century ago. Notwithstanding, in all ages coloratura singers have reigned supreme, and they still have the greatest drawing power. This will never change for the coloratura is the pure singing style. One can easily tire of dramatic recitative, but of a brilliant coloratura voice, never. Therefore, study technic long and earnestly. The singer who attempts a career without it will be handicapped and will always fall a little short of being a great artist.

## Trying the Voice

By D. A. Clippinger

HAVING the voice tried is a habit that fastens itself upon some people like liquor or opium. They are continually going about from one teacher to another with the question, "Will you try my voice?" Before you have had time to answer, the second question, "Do you charge for trying voices?" is asked. If the answer to the second question is in the affirmative they immediately disappear.

No teacher ever waxed rich trying voices. All that he ever gets for it is a diaphanous and altogether hazy prospect. These good people are willing to take the teacher's time and listen to his advice, but they do not consider it of any value because they are always unwilling to pay for it. They seem to enjoy having their voices tried as some men enjoy having their heads rubbed by the barber. They speak of going down town to have their voice tried as they speak of going shopping. They never study. They have no idea of studying. One who will take all of the time the teacher will give, with no thought of compensating him, is not at all likely to spend money for singing lessons. These vocal nomads skillfully avoid the psychological moment, hence no teacher is able to close with one of them. In point of "elsewhere-ness" they put the classic flea to a more or less open shame.

Who is the loser? The teacher loses his time and perhaps his temper, but he has purposely or inadvertently inoculated the visitor with some germs of his method, and piteous to relate, here is where the eternal law of compensation obtains with all of its immutable features and classic appurtenances. Think of having one's mental vineyard overrun and outraged with the germs of a dozen or fifteen different vocal methods. It fills the victim with an unrest that burns holes in his moral fiber and keeps him eternally going, but the teacher takes unto himself the consolation that he helped to fix him so no one can get him. Herein is his compensation.

But in this process there is considerable waste of raw material, so to speak. The aggregate of all those whose lives are devoted to the vigorous pursuit of having their voices tried forms an element of no mean proportions, which, if directed into the channel of legitimate vocal traffic might yield the profession goodly dower, as it were. True, the constant trying of voices brings the teacher in contact with much vocal material, new and old, and thus enlarges his experience, his fund of anecdote, and his nerve cells. These all have a social value, you understand, and make the teacher a power in his community.

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## New Records of Interest to Musicians

By Horace Johnson

It is very evident that there is constant improvement in the phonographic reproduction of instruments and the voice. Yet we are not aware to any great degree of this gradual gain of accuracy in production of tone until some record is published which is the paramount of all previous publications of its type. Then it is we compare such a record with disks of its class and begin to understand how much time and effort has been spent in research and experiment to have gained the stair of excellency attained. Two records of this excellency are new releases of the Victor, "Les Preludes," Parts I and II, the Symphonic Poem of Liszt, played by the New York Philharmonic Orchestra under the direction of Willem Mengelberg, and are the finest orchestral reproductions I have ever heard. Nothing that can be said would express my full appreciation of the magnificent way in which this splendid aggregation of musicians has played, and words become impoverished when I attempt to congratulate the mechanics of an organization which can achieve this unusually meritorious phonograph work.

Part I of the two records begins with a broad *lento* movement of the strings in fine full vibrant tone. The wood-winds enter in perfect balance, playing with precision. This theme builds with strengthening volume into a bold rugged theme where the violins weave an intricate pattern of ornamentation upon the combined forte power of the rest of the orchestra. The interwoven melodies during this portion of the reproduction are carefully pointed and accentuated, with particular attention paid to a step-wise downward progression of the 'cellos.

In Part II the cadenzas and trills of the wood-winds have registered true and musically. At the entrance of a counter-theme the composition takes impetus in tempo and builds to a smashing climax clearly interpreted in no way blurred in the registration of the disk. The tympani are used with discretion, yet accentuate rhythmic values. The record ends softly and suddenly.

The Brunswick publish the first record of their new artist acquisition, Sigrd Onegin. Mme. Onegin is a brand new contralto freshly imported for the Metropolitan and she has walked away with all honors of the musical world in double quick time. Her debut here in New York was as soloist at a symphony concert; and the audience, including the critics, vicariously tore their hair and rent their garments, so delighted and enthusiastic were they. Then came Mme. Onegin's debut at the Metropolitan. Again the audience and critics acted in like manner as at Onegin's first appearance. Yet again Mme. Onegin made her debut in a song recital last week, and again the audience and the critics acted as usual. Mme. Onegin has a wonderful God-given voice, a most attractive personality, and a clear, cool head on her shoulders.

So, the Brunswick have published her first record, an unusually fine reproduction of *Mein Herz (My Heart at Thy Sweet Voice)* from "Samson and Dalila." I will restrain myself from tearing my hair in telling you how good this disk is, though it would be possible to do so easily.

In the first place, Mme. Onegin has marvelous diction. Her phrasing is exquisitely turned; her enunciation clearly finished. And also her tones are round, warm and full, like the glow from a big fire after a walk of a mile in the cold. Your senses sleep with satisfaction when you hear her. What more can be said?

On the same Brunswick list Theo Karle contributes a record of the ballad John McCormack has made famous, *A Little Bit of Heaven*, by Ernest Ball. It is a good

record and typically a Karle production. As you all know the song, I feel that more comment is unnecessary.

There is a new record of another little ballad which has become very popular during the past year or two. This is *I Passed by Your Window*, and Margaret Romaine sings it for the Columbia. How many know that Hazel Dawn, the actress of "Pink Lady" fame and Margaret Romaine are sisters? With this little song Miss Romaine proves her ability to interpret to entire satisfaction a simple and dainty little melody. There are no cadenzas, trills or other vocal pit-falls in this selection, and though it may not seem so, because of their lack, such a song is the more difficult to "put over" so that an audience never loses interest. This is the kind of a record which will delight your mother and father and fill that vacant niche in your library.

Another record of old-time flavor is the new Lucy Gates disk of Barnby's famous *Sweet and Low*, which she sings with the assistance of a male quartette. Miss Gates has a smooth and velvet-like quality in her voice which is beautifully expressed in this record. Her high tones are clear and bell-like and the added feature of the male quartette helps to bring out the beauty of her vocal production. Here is an artist worth studying and many students of voice could gain much knowledge by listening to Miss Gates' records analytically.

One other Columbia record this month is worthy of attention. This is the violin reproduction Toscha Seidel has made of the *Angel's Serenade*. He plays the familiar and peaceful selection with marvelous phrasing and shading, depicting accurately all the latent melodic charm which it holds. He has caught the spirituelle beauty which permeates the composition admirably. Violin students are advised to examine this record carefully for in it you will easily discern the clever way in which Mr. Seidel sustains long phrases and the evenness of his production. The record will afford much pleasure to everyone and should have a popular future.

The Edison recent re-creations number many records of interest. Three disks, have been selected, however, which should particularly appeal to the readers of this department. The first of these is a record of the Rossini *Barber of Seville Overture* played by Creatore and his Band. The Edison deserves much credit for the splendid mechanics which allow this Overture to be played in its most perfect form. There are no holes, no semblance of blast, and no wooden and unmusical tones throughout the re-creation. Creatore builds an accurate reading of the Overture and accentuates his brassy in moderate manner to give true quality to the reproduction. For a band record, this selection is certainly worth hearing.

In speaking of violin records and the attention students of the fiddle should pay to such publications, there is the new violin re-creation Frederick MacMurray has made for the Edison as much as any other disk. This is an unusual reproduction inasmuch as it is a record of the violin played entirely unaccompanied. The selection recorded is the well-known Ascher transcription of *Alice Where Art Thou?* and Mr. MacMurray has accomplished an original feat, and accomplished it most successfully. He plays the entire selection with double-stopping and attains all accuracy of tone and phrasing.

The third Edison re-creation is a new record of Anna Case singing two of the familiar concert songs of the day, *Love is the Wind*, by A. Macfadyen and *The Little Green Leaves*, by Charles Gilbert

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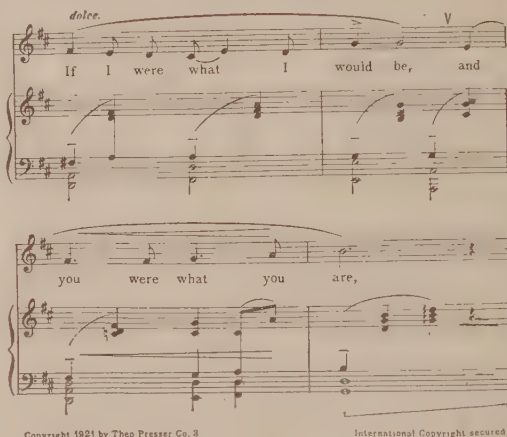
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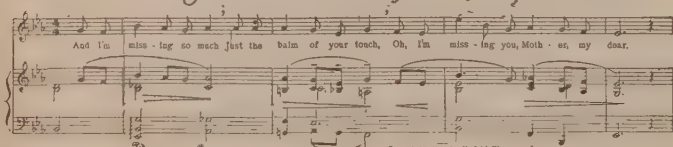
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On the other side of this record Miss Case sings a little Scotch song by Karolyn Wells Bassett, one of our younger American composers who herself is a coloratura soprano. Miss Bassett is a little woman with a vivid personality, and her compositions seem to give out of herself. *Will You Come Back to Me?*, the song Miss Case sings, is a typical example, and she interprets it charmingly.

New Books of Interest to Musicians

*Natural Rhythms and Dances.* By Gertrude K. Colby. Cloth bound; 106 pages. Published by A. S. Barnes and Company, at \$4.00. Dancing, in its various forms, has become a real factor in the art life of the world. In recent years the steady trend has been back to nature, so far as this art is concerned. Out of this has grown a big demand for its teaching in schools and colleges. From this demand came the establishment of a department in the Teachers' College of Columbia University. The system adopted here has been named "Natural Dancing" because it is based upon such usual movements as walking, skipping, running and leaping. Careful directions for the execution of many of the dances used in the Columbia classes are given in this book, with suitable music printed in connection with each lesson. A highly useful book for those interested.

*The Second Book of Great Musicians.* By Percy A. Sholes. Published by Oxford University Press, 104 pages; many illustrations. Price, \$1.50.

An interesting commentative book upon some phases of modern music, by a well-known English writer. It is designed for children and ranges from chapters upon John Field, Military Bands, etc., to Organ construction and Sir Arthur Sullivan. It is told in interesting style.

*Eighth Notes, Voices and Figures of Music and the Dance.* 238 pages; bound in cloth. Published by Dodd, Mead and Company.

A series of critical essays divided into the following sections: Conductors, Singing Actors, Singers of Songs, Pianists, Violinists, Chamber-Music, A Disuse, Dancers. The appraisals of artistic values are fair and informative.

*Enrico Caruso.* By Pierre V. Key. Published by Little, Brown and Company. 450 pages; numerous illustrations; bound in cloth. Price, \$5.00.

The most voluminous and interesting of the biographies of the great singer yet to appear. Caruso knew that Mr. Key contemplated this work and the Caruso family aided in every way to make it complete and accurate. Mr. Key is an experienced reporter, critic and editor and has gathered his material with skill. The reader's chief interest will inevitably turn to the indomitable manner in which Caruso surmounted obstacles, which few people ever hear about. Bruno Zitrato, Caruso's secretary, collaborated with Mr. Key in the preparation of the book.

*Weight and Relaxation for the Pianoforte.* By Jacob Eisenberg. Published by the author. 125 pages; bound in cloth.

This little book, coming from a fresh and youthful mind well versed in piano study, has a number of ideas upon the physiology and physics of piano playing which will prove thought-provoking reading to the teacher and the student.

*Creative Music for Children.* By Satis N. Coleman. G. P. Putnam Sons. 220 pages; numerous illustrations; bound in cloth.

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					Granier .10
10796	Alleluia, Alleluia!...Stults	.15	10934	Hosanna!.....	Brackett .10
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ASSUMING that an organ student has advanced far enough to have a church of his own, a good organ to play and practice on, a teaching connection, and that his outlook on life and its opportunities is an ambitious one, what advice may one give him as to the various problems that concern him, their nature, and the ways in which they may be solved?

Salaries for organists are low. There was a time during the war, especially from 1916 to November, 1918, when there was a scarcity of church players and salaries in some few cases were raised slightly. This was a time when concerted action on the part of organists might have resulted in better financial conditions. It must be remembered, however, that the professionals were in the war and the substitutes were as a class mere stop-gaps and without a feeling of *esprit du corps*. November 11, 1918, Armistice Day, marks the limit of the period during which general advances in salaries for organists were at all practicable.

I was told the other day that the salary and fees of the organist of a well-known New York church amount to between nine and ten thousand dollars a year. I know positively that an Episcopal organist in New York a few years ago received nearly ten thousand dollars from his church, but after hiring singers, buying music, and paying an assistant or two, he netted about thirty-eight hundred dollars; his work was so onerous that he was in a chronic condition of dead-tired-ness and was, consequently, unable to do any teaching or writing. Outside the largest cities organists who receive a thousand dollars salary are few and far between. Many excellent organists are paid no more than eight hundred dollars and it will be found on examination that the average young organist has to begin on as little as two hundred and fifty dollars per annum or even less.

#### Income

It is evident that, after paying annually from seven hundred to nine hundred dollars for board and lodging, there is little left from the average salary to pay for clothes, music, books and recreation. In other words an organist, merely to exist on this planet, needs to earn at least seven to nine hundred dollars annually. Despite popular notions on the subject, it is fair to say that in any city of the size of Worcester or Providence there are hardly six men who earn as much as nine hundred dollars from their position; or, as our English friends say, "from their berth." I am leaving out of account Roman Catholic and Episcopal organists who have a large church and elaborate music; for example the Roman Catholic Cathedral in Providence, or Grace Church in New York City. These men devote all their time to the church they serve and must be paid enough to live on comfortably. The solution of this problem for organists outside those communions is private teaching.

#### Teaching

Let us imagine a young man starting out in his first "berth" as organist. He has a church with a non-liturgical service, a good three manual organ, a chorus choir and four good soloists. He has, first, to prove that he is entirely competent to direct the music and play the organ. For the first year he will get acquainted with the church people and seek in every way to anticipate and carry out their wishes; he will find that the congregation will not always agree with him in the choice or performance of the music; but he must accede graciously to the wishes of the people who pay his salary, and bide his time. He must make himself personally popular with the young people of the congregation, for it is from them that he must get his pupils. He must accept every opportunity to play in public; which means that he must practice

# The Organist's Etude

An Organist's Magazine Complete in Itself

Edited for February by

DR. HAMILTON C. MACDOUGALL

## The Young Organist and His Problems

all his spare time excepting that devoted to exercise and necessary recreation, and must be able to play the piano whenever asked. After awhile he can rid himself of this social playing; but it will stand him well in hand at first to be always obliging. So soon as he feels that he has secured a footing in the congregation he may ask for permission to give some organ recitals. These will be free, ought to come at a time when the ladies of the congregation find time to attend, and ought to have attractive programmes. If he manages to play the things people like to hear, and does not have the absurd idea of "educating" the public at large, he will gradually have crowded houses, thus introducing himself to the community as a good player.

In some cases the church people will allow him to have a studio in the church itself, but if not it will be all right for a few years to go about from house to house. As his class grows larger he can increase his fee to new pupils (keeping on old ones at the former rate), doing this every four or five years. By this time he will have a studio down-town, renting it for part of the time if he has teaching in the neighboring towns. Many teachers secure additional prestige in their own town by securing a teaching connection in a larger town near by. Here the automobile is of great use.

There is no reason why, with piano or voice as a teaching subject in addition to the organ, a man with a good address should not in five years be making a thousand dollars in addition to his church work. An unmarried man ought to be able to save money and prepare for the happy time when he finds the woman with whose help he would like to make a home.

#### A Five-year Course for Organ Pupils

The young organist will find a good deal of material ready for his use in teaching his instrument—in fact it is a case of the embarrassment of riches. It is highly probable that he will try to recall the first steps he himself took in organ-playing and give to all his pupils the same technical exercises, studies and pieces he himself worked at. This might be the thing to do if all people were alike; but he will soon become dissatisfied with giving everybody the same medicine and will want to enlarge his list of remedies. He will then find that there are no graded courses for the organ as for the piano. The people who study the organ have church playing in mind, and differ materially from the majority of pianists, who take lessons simply to learn to play, not to learn a certain type of playing. Organs differ so much in size, capacity and mechanical arrangement that in the nature of the case "graded courses" for the organ pupil are less in demand, and would be less useful even if in existence.

The first requisites for an organ student are a musical ear, good health, perseverance, and willingness to be guided by the experience of his teacher; finally a positive piano technique. He need not be an advanced player; but he ought to be able to play the easier Songs Without Words or other pieces of those grades with absolute

accuracy. He ought to have acquired the habit of playing in good rhythm and of attending to the phrasing.

Any of the standard organ "methods" may be used for the beginning of lessons. These may well be supplemented by visits to the interior of the instrument, where those parts of the organ fundamental in its construction may be pointed out. The various features of the console, the tone-qualities of the stops, the acoustical theories underlying the mutation stops—these will form the basis of subsequent study of registration. The pieces found at the end of books like the well-known primer by Stainer, are of much less value than the exercises that precede them. It is much better to begin the Eight Little Preludes and Fugues of J. S. Bach as soon as the pupil is ready for them. These are found in the Widor, Peters, or Breitkopf and Haertel editions. I recommend the following sequence, viz.—Nos. 7, 3, 6, 2, 4, 8, 1, and 5. Some time during the year one may well take one of the easiest movements from one of the Trio Sonatas, for although perhaps too difficult to be mastered, it will bring the student sharp up against the real difficulty of organ playing—which is playing a tenor part instead of the lowest bass with the left hand.

#### Begin Hymn Work Soon

Since the student is to prepare himself for church playing, it is well to begin hymn-tune practice almost as soon as his first exercises with left hands and pedals alone are well under way. The commonly recommended plans of (1) hands alone, (2) Soprano and Alto with right hand, Tenor with left hand, and Bass with pedals, (3) Soprano as solo with the right hand, Alto and Tenor with the left hand, and Bass with Pedals, may be adopted. Hymn-tune playing may be and ought to be carried on for years, not only that the various ways of playing hymn-tunes may be learned, not only because the practice so gained is of great value, not only because hymn-tunes form in themselves a body of musical literature of great interest and even value, but also because the improvisations of the church organist will be founded on these interesting pieces of music, and he needs to be steeped in their characteristic excellencies.

In the second year of study the Eight Little Preludes and Fugues may be finished, and the practice of the easier of the more florid fugues may be begun. And this leads us to the main object of the first year's work, accuracy.

The organ is deficient as a musical instrument since its rhythmic range and power are both small. In the case of simple rhythmical relations, the organist can render a march or a grand choir with excellent swing; but the rhythmic range of the organ is as much less than that of the piano, as that of the piano is less than that of the violin. While there are a variety of devices by which accent may be stimulated on the organ, the actual dynamic accent on the king of instruments is missing, save when the sudden closing of the swell-box may give it. By reason of this rhythmic defect a greater burden is put upon the per-

former; for, if he lose beats in playing the piano or in any other way fails in his rhythm, he can get back to the straight and narrow path through the dynamic accent.

The organist, since he can not accent, except by indirect methods, is unable to convey the impression of the correct rhythm unless he plays the notes in their exact time-relations. That the organ is not capable of accent will be violently disputed by many organists; which is largely because they fail to distinguish between the feeling of the "swing" of the music (which is entirely internal) and a dynamic accent itself, which is absolute. By an "accented" tone I mean a tone which is absolutely louder than the tones on either side of it, and not merely a tone that, through the art of the player, is made to appear louder.

#### Peculiarities of Execution

Before the student acquires the art of making the listener think he hears accents and rhythms which have no real, absolute existence, he must pass through a period of discipline in playing notes as they are. Take for example the subject of the *Fugue in C major*, No. 1 of the "Eight Little Preludes and Fugues." It runs this way:

Ex. 1



In this simple phrase are several pitfalls for the young player who is only a pianist. Bearing in mind that the organ tone relentlessly holds out with equality of power until the key is released, we can see that unless carefully articulated, the first and second tones will seem to be one continuous sound. If any one doubts this, let him go out into the church and note that the two tones certainly seem like one longer sound unless there is made a space between the first and second tones. In other words, the first tone is made over into a sixteenth, followed by a sixteenth rest. As regards tones 3 and 4 the case is quite different; the fourth tone necessarily cuts off the third tone and hence the two are not merged into one. The principle suitable for such cases is this: In the case of repeated tones detach the first distinctly from the second. Mind, this is done not to change the passage as written, but to secure the exact rendering of which the notes are a feeble and imperfect index.

#### Notes Before Rests

A second and important principle is concerned with notes before rests. The holding-out to the bitter end (*sostenuto*) of the organ tone has the result that the tone is carried over into the rest. If there is any doubt about this, play an organ side by side with a piano and note how "fuzzy" the organ tone is, how it lacks termination. Compare it with the clean, incisive tone of a clarinet. The practical application of this comes in the proper taking-up of the fourth note in the example. If it is taken up at the exact moment that the rest is due it lasts over into the rest, and hence is too long. It must, therefore, be taken up just before the rest becomes due. "But," it will be objected, "if there were a note instead of the rest the fourth note would be taken up precisely as the note in place of the rest was played, would it not?" Of course, but that is just the point! There is no note there, but there is a rest! The principle is expressed thus:—Notes before rests are shortened. It is by no means easy to play accurately the fugue subject given above; any one who can do it has gone far on the road to precision. Again, the sixteenth notes in the example, if not played with great care, will be uneven. A steady rhythm depends largely on the evenness of the shortest notes in the passage or piece.

There is a more subtle reason why notes before rests should be terminated before



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the beginning of a note imagined to be placed in the rest. Take the following:

Ex. 2 Allegro

ghf

etc.

a b c d e

The notes a-b, b-c, c-d form pairs of repeated tones. The first tone ought to be disconnected from the second; the note at d is terminated by the playing of the note at e. Now, if the quarter note at e is taken up precisely as the note f is played, two things occur, viz., the quarter note is prolonged (by the nature of organ tone) longer than it ought to be,—and further than that, it is mentally connected to the note at f. But that is quite wrong, for the quarter note at e is the end of a phrase and is not to be connected to a following tone. The quarter at e ought to be taken up smartly sometime after the playing of the note at f.

The Phrasing Touch

The continuance of the organ tone, that is, its prolongation into a rest following it, becomes of great importance as regards phrasing when the more florid Bach passages are played. Preludes like those in the Widor edition of Bach, Book II, page 34 (Fantasie in G major), page 42 (Praeludium in G major) may be worked through in the second year. The passages in rapid notes need to be played detached, and not legato, for if played legato they will sound "smooched."

This leads to a consideration of at least three kinds of organ *legato*. (1) The overlapped or "passionate" *legato*, as Dr. Turpin used to name it; (2) the notes touching but no more than barely touching, the ordinary *legato*; and (3) the detached *legato*, a contradiction in terms, but sufficiently understood when alluding to the brilliant passage-playing which would be blurred if played with the second type. The first type finds its use in the slower, more expressive, poignant, or romantic melodies; the second type, in the ordinary playing of music in moderate tempo.

Musical of the Toccata type involves the use of the detached *legato* or even of the staccato. The point is that the music must not sound blurred to the man in the top of the gallery. Organists are likely to think that what appears to them at the console as *legato* is *legato*.

Third Year

The Bach study ought to be continued. The better type of fugue (for nothing could be farther from the truth than that Bach's works are of uniform excellence), St. Ann's in E flat, the Toccata in F major, the three great Preludes and Fugues in A minor, B minor and G minor, and last of all the Passacaglia,—all these may be studied sometime during the years third to fifth. The trio sonatas ought to be sprinkled in as the technical advancement of the student admits. Always must there be a striving for accuracy, for rhythmic swing, and later for registration appropriate to what the student supposes or feels to be the emotional content of the prelude or the fugue.

Fourth Year

Assuming that the Bach study continues, it is now full time that music giving more scope for interpretation and registration be taken up. The best pieces of the English, French and Italian school, together with the advanced pieces (advanced as regards relation to the excessively modern music of Debussy, the French Six, Stravinsky, and others) of the moderns of all nationalities may be practiced. It is well, however, to stick pretty carefully to the generally accepted, and not to indulge too generously in the luxuries of discordance

offered by some of the extremists. These if used at all may well be left until the

Fifth Year

It could hardly fail of being counted a fault of both teacher and pupil if Widor, Cesar Franck, Karg Elert and others of the French and German school were studied to the exclusion of the American organists who have written in the large forms, and added worthy and in many cases noble works to the organ repertoire. The catalogs of the leading American publishers give titles of many works that every American ought to know and play. Many organists are desperately anxious to play the late published works of Vierne or Dupre, who would not think of playing a valuable work by an American. This fifth year, then, might well be devoted to learning some of the notable works by prominent men of our own country. It is not suggested that anything wider than a judicious selection of the works of any school or any one composer (J. S. Bach excepted) be undertaken in the five years; eclecticism must be the watchword.

What Bach Work Should an Organist Know?

The time-honored custom of beginning Bach on the organ with the "Eight Little Preludes and Fugues" is not without reason. It is true that they are not the simplest compositions of the Great Master that might be chosen; nor are they of equal musical merit. Indeed their musical merit is not great. But they are characteristic of their Author, and the practice-material is ample. If a young organist can play the eight with correctness, with a certain amount of style and dignity, he is a good distance on the road to strong, vigorous organ playing.

The "small" G minor fugue may be taken up next. It has a taking subject, interesting to the student, and is by no means an easy nut to crack. It is well to have an eye on the Trio Sonatas, taking movements here and there as circumstances dictate. The style of these celebrated works is so pure that they are powerful influences in forming a correct taste.

"About this time," as the almanacs say, it may be well to attack the Toccata and Fugue in D minor, not the Dorian. Of all the works of the great Leipzig Cantor this makes the most show. Truth to tell it has little beyond show to recommend it; but at the same time there are moments in it that are effective and interesting. It is an excellent technique-developer.

The Saint Ann's Fugue is one of the best-beloved—and rightly so—of all the Bach works. The first movement is a wonderful one for the combined diapasons of the instrument; the second, lighter and more sprightly, the third climactic, powerful and brilliant. All this makes the work a favorite with organists who know it. For sheer musical beauty and content the Saint Ann's Fugue is vastly superior to the Toccata and Fugue in D minor. Nor must we forget the Prelude to St. Ann's Fugue, which is formally an extremely interesting movement, anticipating in a way the more highly developed cyclical forms of the composers who followed Bach.

The Preludes and Fugues in A minor, B minor, E minor, and the "great" G minor are usually considered as weighty music indispensable to the organ player's technical development. The G minor Fantasie and Fugue, sometimes called Prelude and Fugue, is popularly supposed to be the most difficult and finest of the four works I have just named. In my opinion, however, the Fugue has little to recommend it beyond its tuneful subject and its interesting fluency. The case is far different with its Prelude (or Fantasie), a marvelous work, whether one thinks of it as a piece of temperamental music, as a portrayal of varied moods, as a forerunner of music that appeared a century or more later, or what not.

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I am inclined to rank the *E minor Fugue* (the "Wedge") and the *B minor Prelude* as superior to the remaining movements of "the Big Four." The *B Minor Prelude* is a bit of delicate, involved, supremely beautiful lacework, diversified—to change the figure—by bursts of intense feeling. One hears organists play this fine work with a loud organ throughout, but they surely are indifferent to its refinement when they do so.

The *Toccata in F major*, beginning in almost a tentative manner, but gradually accumulating energy as it goes on until it culminates in one of the grandest conclusions known in music, represents Bach at his highest.

Perhaps the most celebrated of all the organ works is the *Passacaglia*, long, involved, superficially not entertaining, but on no account to be deemed merely a technical display in one of the severest forms known to the composer, a form not disdained by even a modern like Brahms.

## Books for the Organist's Library

By Hamilton C. Macdougall

THE type of musician represented by the cathedral organist, parish organist, or the organist having a large choir and fine service to work on, has usually been considered as the finest. The primacy of the organist has depended on his knowledge. He was the musician who knew Harmony, Counterpoint, Orchestration—in other words he was not a specialist, but an all-around man. The type is disappearing in these days of specialization; but there is as large a place as ever for the musician who is well-read, who knows musical history, who is able to hold his own in any musical discussion, who is intelligent on all sides of his professional work.

To be all this an organist needs a good library, not necessarily large, but at all events well selected. One thing is even more necessary to the well-being of an organist than a library well selected, and that is a well-selected library thoughtfully read.

For books of reference Grove's Dictionary easily heads the list. Lavignac's *Musical Education* and *The Music Dramas* or *Richard Wagner*, a good biographical dictionary, and Dunstan's *Encyclopaedic Dictionary of Music* (a most excellent work) will complete a list that is good for a start. It is difficult to recommend books on the construction of the organ, that is, inexpensive books; for the organ has changed so much in the past ten years. The monumental work on the Organ in two volumes by Audsley is of course the finest work on the history and construction of the organ ever written.

As to playing the organ in church and recital or accompanying the services of the various denominations, the list includes Dudley Buck's *Organ Accompaniment*, the Novello primer of the same name by Dr. Bridge, and the two extremely suggestive volumes by J. Spencer Curwen on *Studies in Worship Music*. The *Organ Accompaniment of the Church Service* by Dr. H. W. Richards is excellent, and *Organ Playing, Its Technique and Expression* by A. Eaglefield Hull is a marvel of comprehensiveness brilliantly written.

I have not mentioned a tenth of the really excellent works that aid the organist in his vocation; but those I do name are accessible and form a sort of irreducible minimum for a young organist's bookshelves. The Publishers of THE ETUDE will procure all these books, and I believe that the cost would not be more than \$40, if it were as much—a small sum to pay for so many good lessons on all aspects of the art of organ playing.

## Success Through Opposition

By A. S. Garbett

The Hearst newspapers, reaching millions of Americans daily, have been conducting a symposium on how to be successful. Lasker, Sousa, Brisbane, D. W. Griffith, have been among the diversified contributors. The most noteworthy feature is that each has a different recipe to offer.

Nobody yet seems to have realized the value of a seemingly insurmountable obstacle; yet if musical biography means anything an overwhelming victory may be snatched from seemingly unavoidable defeat. Consider Berlioz, for instance. As a young man he went to Paris untrained in music and unable to play any instrument except the guitar. In spite of his late start he not only became a great composer, a conductor and a critic, but singularly enough, he capitalized his inability to play by becoming the foremost authority of his day, not on one instrument only, but on all, writing what is still the standard text-book on instrumentation, though he could not play even one of the instruments he wrote about.

Schumann did much the same thing when an injury to his hand forced him away from the keyboard, yet led him to become one of the greatest of all composers, and perhaps the most significant of all his works were those he wrote for the pianoforte.

Beethoven, cut off from the world of music by the greatest obstacle of all—deafness—became a master-composer in the two great fields for which his disability best fitted him: he became a master of musical structure, or "form," and a bold innovator in harmony and instrumentation, both the results of inner, imaginative musical thinking.

Wagner was goaded into revolutionary originality by the very intensity of the opposition offered by the academic thinkers.

Grieg, compelled to spend most of his time out of doors by the dread disease of tuberculosis, became an unsurpassed "musical landscape painter," translating the scenic wonders and popular music of his beloved Norway into musical terms. It is noteworthy that he lived nearly twice as long as Chopin, suffering from the same disease. Chopin spent most of his time in stuffy Parisian studios, and died, as modern scientists now know, from lack of fresh air.

If you have an obstacle, seemingly insurmountable, that stands in the way of your musical success, see if you can put it to use before you give up. It may be nothing more than a lever to lift you higher.

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extensively in programs and periodicals at home and abroad. Believing that  
our readers may have a desire to be refreshed or informed upon certain  
aspects of the popular grand operas, these historical and interpretative notes  
on several of them will be reproduced in "The Etude." The opera stories  
have been written by Edward Ellsworth Hipsher, assistant editor.

"Madama Butterfly"

PHILADELPHIANS take a pride in realizing  
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century, could never have existed had it  
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whose poetic mind and epic dramatic ideas  
have contributed so much to the artistic  
history of our times.

"Madama Butterfly" was dramatized by  
Mr. David Belasco and Mr. Long, and  
presented as a play at the Herald Square  
Theater, in New York in 1900. The story  
of its dramatic origin is unusual. Belasco  
had just witnessed the failure of Blanche  
Bates in "Naughty Anthony." With a star  
and a theater on his hands, it was necessary  
to have a play, and have it at once. Mr.  
Long's story of "Madama Butterfly" had  
been urged upon him, but only in a dire  
emergency was he brought to see that it  
had possibilities. It was completed and  
presented in a few weeks. The original  
dramatic music was written by William  
Furst, long known as an able theatrical  
conductor in New York City.

The play was an instantaneous success.  
Before long all New York was talking  
about it. Later, it was taken to London,  
where it was presented at the Duke of  
York's Theater, and again met with "wild-  
fire" success. The Covent Garden man-  
agement sent to Milan for Puccini, who  
was looking for a successor to "La  
Bohème" and "La Tosca." Ricordi & Co.  
employed Illica and Giacosa to write the

libretto, and the opera was presented for  
the first time at La Scala, February 17,  
1904, under the direction of Campanini.  
(The Sharpless was DeLuca.) Unlike  
the play, the opera was at first a dismal  
failure, and Puccini is even reported to  
have offered to reimburse the management.  
However, after much consideration, it  
was decided that the failure was due to  
the great length and tediousness of the  
second act, since the original production  
was in two acts, with the second very long.  
A three-act version was tried and the opera  
scored a triumph.

The first performance in London took  
place at Covent Garden, in 1905, while  
the first performance in America was given  
by the Savage Opera Company in Wash-  
ington, D. C., in 1906. The opera was  
given in English, with Walter Rothwell  
conducting. It was first given in Italian  
at the Metropolitan Opera House, in 1907,  
with Farrar, Caruso, Homer and Scotti  
in the leading rôles.

In "Madama Butterfly," Puccini shows  
in many ways a distinct advance in treat-  
ment over his previous works. The Japa-  
nese themes (one of which was identified  
with Sir Arthur Sullivan's "The Mikado")  
are handled with great ingenuity. The  
whole work is characterized by a kind of  
artistic "smoothness," making the musical  
fabric one of the richest texture. Vocally,  
the leading rôles are far more difficult  
than they appear, but *Butterfly* will long  
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unto death. The action takes place in Nagasaki, Japan; the time is the present.

Act I—The Exterior of Pinkerton's House. Goro, the marriage broker, having secured  
a bride for Pinkerton, shows him over the house chosen for the honeymoon. Sharpless,  
American Consul and friend of Pinkerton, arrives for the wedding. Pinkerton joyously  
describes his bride to the consul who warns him of the danger to the *Butterfly*. The  
ensuing splendid duet closes with Pinkerton pledging recklessly to the "real American wife."  
*Cio-Cio-San* enters and introduces her friends and family to Pinkerton. Refreshments over,  
the contract is signed, when *Butterfly's* uncle rushes in to denounce her for forsaking her  
religion. She is cast off by her family while Pinkerton consoles her.

Act II. Scene I—Interior of *Butterfly's* house—a garden with cherries in bloom, at  
the back. Three years have passed. *Butterfly*, her child and faithful maid, *Zuzuki*, await  
*Pinkerton's* return. *Butterfly* reproaches *Zuzuki* for her lack of faith, and in the famous  
*Un Bel Di* declares her belief in *Pinkerton's* return. Sharpless comes with a letter to tell  
*Butterfly* that *Pinkerton* has deserted her. She brings his child, *Trouble*, and misinterpreting  
the message, rejoices in her husband's return. *Butterfly*, *Zuzuki* and *Trouble* approach the  
window to watch for his coming.

Scene II—As before. Daybreak. *Zuzuki*, exhausted, sleeps while *Butterfly* still watches.  
*Zuzuki* prevails on *Butterfly* to go for rest. *Pinkerton* and *Sharpless* enter and question  
*Zuzuki*, the Lieutenant being deeply moved by *Butterfly's* constancy. *Zuzuki* learns that a  
strange woman seen in the garden is *Pinkerton's* American wife. Horrified and weeping,  
she enters *Butterfly's* chamber. *Butterfly*, convinced that *Pinkerton* has deserted her,  
blindfolds her child that he may not see her suicide by her father's sword; while he, thinking  
it all play, waves a small American flag.

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Grover Cleveland said: "In many an humble home throughout our land the piano has gathered about it the most sacred and tender associations. For it the daughters of the household longed by day and prayed in dreams at night. For it fond parents saved and economized at every point and planned in loving secrecy. For it a certain Christmas day, on which the arrival of the piano gave a glad surprise, was marked as a red-letter day in the annals of the household."

The earliest piano was the work of B. Cristofori, of Florence, Italy, brought to its own peculiar perfection in 1711. It was a diminutive replica of our more modern "square," only where our "ivories" are naturally white, his were black keys, with whites in place of our "ebonies." The instrument was called a *fortepiano*—colors and name reversed. A few years later Silberman brought out a regular three-cornered grand, though much more fragile than ours of to-day. It is known that Bach used a Silberman piano. The pianos John Jacob Astor brought to America in 1784 were possibly the first to be used on this continent. Delicate five-octave toys, their demise was early; they were not vigorous enough to withstand the average American winter.

Broadwood's, of London, have generally been credited with the earliest upright, though it has been stated that John Hawkins, of Philadelphia, was the man who invented what is to-day the most popular musical instrument, the upright piano. This was somewhere around the year 1790. Since that time the piano has made stride after stride. One improvement was fast followed by another during the wonderful nineteenth century. Thus our beloved piano is quite a modern instrument. To compare the wonderful mechanism, the product of only the last few years, with the plaything of a decade or two ago is to wonder at man's marvelous genius as he works with crude material.

And what use do we make of this all but human machine? From what angle do we view it? A friend who sells pianos was telling me of an experience with a prospective lady customer. She listened in patience, as the salesman poured forth his oratory, pointing out the merits of his pianos. At last, looking at her watch, she said: "Well, it's five o'clock—I must go now. I'll speak to my husband about it. He's a good judge of lumber." Perhaps there are too many homes where the closed piano in the corner is practically only so much lumber.

And though few would want or need to emulate some of the virtuosi of days gone by who, practicing exercises many hours every day, knocked out a piano in about two years—the instrument of that period being none too robust in the first place—one must not forget that wear is better than rust, and that reasonable use is what all materials, including pianos, are for.

# The Violinist's Etude

Edited by ROBERT BRAINE

A Violinist's Magazine Complete in Itself

## High Bowing Arm and Low

By Jean De Horvath

ONE of the results of the recent radio broadcasting has been to prove conclusively that a fairly light violin tone, produced flexibly, crystal clear and evenly vibrated, carries much better than a tone which seems louder but is in reality simply heavy, thick and produced by excessive pressure. This, it appears to me, is an excellent argument in favor of the high bowing arm, advocated by Sevcik and Auer and their exponents, as opposed to the old German school of clinging elbow and awkward shifting of the wrist. An upper arm held quite away from the body, not in any sense stiffly but in such fashion as to allow maximum freedom of the lower arm and wrist, produces a tone of beauty not to be obtained by the older-fashioned method.

Watch any prominent violinist before the public—Kreisler, Ysaye, Thibaud or Heifetz—all use the high bowing arm. Investigate the methods of those teachers at the present time producing pupils whose work attracts attention; again the high bow arm.

This point has interested me for some time for I was started in the old way. After arriving, as I thought, at a point of considerable efficiency, I decided to change teachers, going to one who used the high

arm. Do not think I accepted the new position without discussion and considerable comparison; for I was old enough to think out my problems.

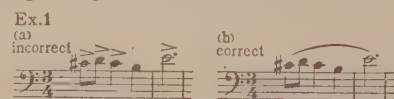
This man, a strong advocate of the works of Sevcik and the high arm bowing, takes talent as it comes to him, good, bad and indifferent and turns out uniformly good violinists. If he gets fine talent to work with, before long that pupil is the most talked-about violinist in town. In every contest his pupils carry off first prizes. What greater proof is needed that he is imparting correct fundamental principles? Is not the proof of good teaching the turning of mediocre talent into thorough, musicianly players?

This is a point the small town teacher would do well to investigate. It is not difficult to acquire; and the result is even as little as six months will justify the change. After watching the ease with which the best violinists carry their stroke up from point to frog, with that beautiful line of arm unbroken by a drooping elbow and humped-up wrist, it is indeed painful to see the contortions of a devotee of the old German school with the constant changing of levels and tense "hugging in" of upper arm and wrist.

## Legato Bowing on the 'Cello

By Caroline V. Wood

A COMMON fault among 'cellists (both amateurs and professionals) is jerky bowing, or accenting every note, especially where the interval is very great. It is a fault of which the players themselves are usually entirely unconscious (which makes it rather difficult for them to correct it, even when told) but which becomes very annoying to their listeners. The following examples will serve to illustrate:



One reason for this error in bowing is because the player's fingers on the left hand lack strength; but, if he will give especial attention to practicing with the left hand always in a good position over the strings, the fingers will become stronger than when he gets into the habit of curling in all the fingers except the one with which he is holding down a string.

Another cause is that he does not hold the bow against the strings firmly enough, and consequently feels it necessary to get a fresh grip each time the pitch is changed, and of course this changes the tension of the strings.

To overcome this difficulty it is well to begin by doing some long even-toned bowing (no crescendo nor diminuendo), on only one note. Then, change the pitch in the middle of the bow, playing two notes to one bow, and gradually increasing the number of notes to the bow so that you can go from one note to another and from one string to another without the old-time hitch in your bowing, until you can play the scales through several octaves in this way.

We do not mean by this that your playing is to become cold and without any shading, nor that it shall be without accents where they are needed; but this is special practice with an object. It will probably take more than a day or a week to overcome the trouble, but do not be discouraged. Listen well to your playing and work constantly for more improvement.

Another suggestion is to have your bow re-haired as often as it needs it and to use enough rosin; but the first two mentioned are the principal causes of jerky bowing. If 'cellists could only realize how these detract from their playing they would eliminate them and strive for the beautiful legato of the best players.

**Mr. Albert Spalding, the notably successful American Violin Virtuoso, has been interviewed by Mr. Otto Meyer (assistant to Sevcik and a pupil of Ysaye) on Practical Violin Playing. This interview is one of several violin interviews scheduled for future issues.**

## Fitness for Violin Playing

By M. Gareh

(Translated from the French)

No special physical attributes are necessary for the violinist. It is necessary, needless to say, that he shall be free of infirmities. Arms, legs and body should be normal, well made and without defects. Does this mean, then, that anybody can play the violin? Yes, but on one condition: he must have an "ear for music."

With the violin, the tones are not already made for the instrumentalist. Less fortunate than the pianist, the violinist is forced, so to speak, to make his own keyboard. Nevertheless, his fingers, guided by a delicate and long practiced ear, adapt themselves to producing the smallest variations of pitch in the musical scale. The place of the fingers is only very approximately indicated by the rules regarding "positions."

With the fingers theoretically in place, the actual tone produced may nevertheless be off pitch owing to the fact that the string itself may be slightly flat or sharp. It is then necessary for the fingers, guided by a sensitive ear, to adapt themselves to the changed conditions, unconsciously maintaining the correct tonality.

Possessing normal physical development, and innate musical gifts, the beginner has nothing to fear in the study of the violin. But along with the study of the technic of the instrument must go the study of musical notation, time, and the elements of "musical theory." If the beginner is a child, the study of the instrument will have to proceed parallel with the study of the elements of music itself. It is absurd to consider the possibility of making good progress with the first without the second. The two studies are indissolubly linked. One can be a good musician without being a violinist. One cannot be anything but a mediocre violinist without being a good musician.

The proper holding of a violin is a matter that requires long study. Too often, alas, it is treated with indifference. Nevertheless, it is of extreme physiological importance. It may happen in fact that a kind of permanent contraction is established in the pupil through wrong study. However little he may be naturally predisposed toward lymphatism, his health nevertheless cannot fail to be seriously compromised. The effect of the contraction of the neck in holding the violin inevitably produces a compression of the secretory organs of the saliva through the irritation of the ganglions; and persistence of contraction may cause a swelling of these ganglions. Sometimes a congestion in the head is produced by pressure on the left jugular vein, resulting not infrequently in temporary headaches and buzzing in the ears.

The attention of the teacher should be very carefully given to these points in the beginner, and from the very start no time should be lost in checking any tendency toward this contraction. The important point is the balancing of the violin upon the left shoulder. Experience indicates that one should avoid all those foolish chin rests having a shank of metal intended to raise the violin to the level of the lower jaw. Their stability is doubtful, though a few violinists have accustomed themselves to their use. In order to fill out the gap existing between the lower jaw and the shoulder, the following plan will be found suitable: Two small square pads, stuffed with wool or hair, and covered with velvet for choice, to prevent the instrument from slipping. The pads will be three or four inches in size, and tied together at two of the corners. They adjust themselves naturally to the shape of the shoulder; the violin is well placed, and the beginner need have no fear as to the stability of the instrument. He thus is subject to no



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constrictive movements of the jaw-bone, the dangers of which have been already pointed out.

Holding a violin demands no change from an upright position of the body. One should, on the contrary, bear the weight of the body on both feet, but rather more lightly on the right foot. The body itself is then in a natural position, the respiratory organs being in no way affected.

## Irregular Trills

By T. D. Williams

A METHOD by which "faulty trills" (those in which the upper note sounds louder) may be corrected.

This flaw is caused by the "Trill Finger" failing to rise promptly, thereby making the upper note longer and consequently to seem louder than it really is. It is a common fault on all instruments where the upper note of a trill is made by a downward stroke of the finger.

The following study will eliminate this fault. It must be practiced with each finger separately until a perfectly even trill can be made.

Finger habits are best acquired by *slow, deliberate movements*; so this exercise is in "double-dotted eighths" followed by "thirty-second" notes.

### Exercise



This seemingly exaggerated method will work wonders in a short time, if practiced precisely as written. Commence by beating four to a measure, gradually increasing the tempo until two in a measure, allegro, has been reached. It may then be advisable to lengthen the trill to two or more measures, as well as change the keys, so that Whole as well as Half-Step trills may be made by each finger.

We might also add that the Vibrato suffers equally as much from a similar irregularity in the upward and downward rolling movement of the finger. It is this failure to recede promptly, after the finger has rolled upwards, that makes a vibrato sound (so to speak) full of bumps.

Now, for the benefit of players who desire to master the Wrist Vibrato (which is the only one worthy of consideration), place the fleshy part of the thumb—that

One should breathe as freely and naturally as a singer.

To hold the violin too far forward over the chest is liable to interrupt the circulation of the blood, causing palpitations of the heart. A simple, natural method of holding the violin is of enormous assistance, and greatly simplifies the technic of the instrument; it is, in fact, one of the principal factors in securing a round full tone.

section between the point and first joint, partly under and partly against the side of the neck, nearly opposite the second finger; point of thumb not to project above the top of fingerboard. Then place the second finger upon C on the A string (first position) and gradually withdraw all other portions of the hand from contact with the neck or fingerboard; the only parts touching the neck and fingerboard being the fleshy part of the thumb and point of the second finger. Bend the wrist slightly outward and commence by causing the finger to slide up and down the string about one inch, an equal amount of which must be above as well as below the pitch line. Hold the finger joints rigid, at first, so that the movement comes exclusively from the wrist joint, taking care that the arm remains perfectly quiet and in no way contributes to the movement.

In this exercise, which is only preparatory, press the string lightly. It should be practiced until a free up-and-down movement, exclusively from the wrist, has been developed by each finger, including the first and fourth. All fingers not engaged should remain gracefully curved at a suitable playing distance above the strings.

After this has been thoroughly mastered, the student may commence the study of the real vibrato by pressing the finger more firmly down upon the string to prevent it from slipping sideways, continuing the wrist movement the same as before.

Draw the bow steady and be sure the movement of the left hand does not cause the bow to tremble.

While this is the most difficult vibrato to learn in the first place, it is the most advantageous in the end and the only one that can be used to advantage with all the fingers, over the entire fingerboard. Practice it slowly at first, avoiding that involuntary trembling supposed by amateurs to be the real vibrato.

## Making Scales Interesting

By John P. Labofish

SCALES are pretty generally admitted to be the most valuable and important means to the acquisition of sound violin technic. A hundred masters of the violin might readily be quoted to bear out this statement, though some young aspirants probably would disagree with them. Not a single successful violinist would think of allowing a day to pass without practicing at least a few of the scales and arpeggi, and by far the greater majority of them practice all 24 scales and arpeggi every day.

A violinist who practices his scales well has very little trouble to play in tune in any position. He can execute any run without stumbling. He can skip to any position. His hand falls on groups of notes, so that he had only to let his fingers fall. No more efficient way of acquiring violin technic has ever been devised. Many an able player can thank an old-fashioned book of scales and arpeggi, with perhaps only one set of fingerings, for all of his success. In fact, to play "business music"

—overtures, marches, waltzes, nothing more is needed than proficiency in the scales and arpeggi and a few fundamental bowings.

The business player can well confine his study hour to a few good finger exercises, (like those of Goby Eberhardt, Carl Flesch, Florian Zajic,) the 24 long scales and arpeggi, (broken into octaves and played as suggested below, as well as in complete form,) and a long chromatic scale; practicing the scales with the most important bowings.

Now, there exists dozens of books of scales, all good, the thorough practice of any of which will develop a competent player. The benefits to be gained from the practice of scales, however, will depend much on the manner in which it is done. Just as one person may speak poorly and another may speak well with ordinary words; or one may gain nothing and another may amass a fortune with the same amount of capital; or one man may



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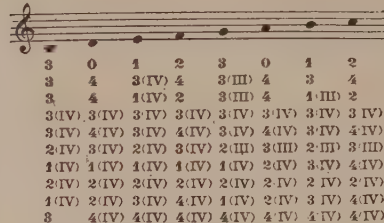
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make a brick and another a statue out of common clay; so one violinist may derive only a moderate benefit from his practice of scales, while another may make astounding advances by using the same method.

As a suggestion, below is the most elementary scale.

Ex. 1



The books would show such exercises in the first position, and almost every advanced player would consider it unworthy of his time to play them. With a dozen variations, however, they can be made into very valuable studies—perhaps as useful as some of the exercises in the high-priced books.

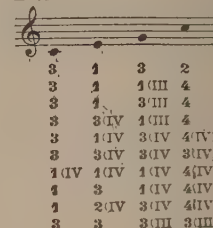
Play the ascending scale, and when the top note is reached, drop the left hand limp to the side; then place the left hand back into position and descend the scale

with the same fingering. This is not always easy, but makes it good exercise.

The ingenious student may be able to find fifteen or twenty more variations of the same scale. He should try his hand at new fingerings. This is fascinating, as well as profitable, and may be done without looking at the printed scale.

The following arpeggio will be played with the same fingers on the same notes, ascending and descending. From it, also, many other forms of fingering may be devised.

Ex. 2



Of course, still better things may be done with the two and three octave scales and arpeggios. The above are but suggestions as to the possibilities of work along these lines, and are intended but to set the student's imagination at work.

## Violin Questions Answered by Mr. Braine

H. P.—Starting at twenty-one, you could hardly expect to become a finished violinist and attain a really advanced technic. You could, however, learn a great deal, and would certainly get enough pleasure out of your violin work to justify your taking up the study of the instrument. Your ten years of the study of the piano would assist you greatly and facilitate your progress. 2.—Violin, 'cello and piano, with the addition of flute, if there are to be four in your family combination, would be pleasing and effective.

M. E. T.—Impossible to answer your first question. The amount such a pupil could accomplish would depend on his general musical talent and special aptitude for playing the violin, also on the amount and quality of the instruction he received. One pupil, with a great natural talent for music and the violin, and with several lessons a week from a first-class teacher, might make four times the progress in the same time as one with poor talent, and with little or no instruction. 2.—The average pupil could not play third or fourth grade music well, after only ten or twelve months' practice. There is a great deal of difference between really playing a composition and playing at it.

K. M. G.—Any violin with a sweet, sympathetic quality of tone, perfectly even on all strings and in all positions, together with sufficient power, should be worth \$100 or more, no matter who made it, or what its age.

R. P.—The tracing of the sound hole of your supposed Amati, which you send, does not bear much resemblance to those of a genuine Amati. However, it is impossible to judge a violin by tracings or photographs. The violin must be actually in the hands of the expert before he can give an authoritative opinion.

G. H. B.—The violins of Tomaso Eberle are valuable, when good specimens of his workmanship and of undoubted genuineness. However, there are many imitations. Unscrupulous violin dealers may have a violin by an unknown maker which somewhat resembles an Eberle. They paste an Eberle label in it, and there you are. The customer, who is not an expert, may pay a big price for it because he cannot tell the difference.

M. C. F.—It is quite impossible to judge a violin without seeing it. Written descriptions and pictures of the instruments are of very little use in helping the expert to form an opinion. Your only course is to send your violin to one of the dealers in old violins who advertise in THE ETUDE, for an opinion. Of course you run the risk of losing the expressage both ways, and the fee of the expert, if your violin proves of little value.

C. M. T.—Before you do anything towards disposing of your supposed Stradivarius violin, you had better ascertain whether or not it is genuine. You no doubt think it is a real Strad. on the strength of the label it contains. There are millions of violins which have Stradivarius labels just like that, a copy of which you sent. Many of these violins are not worth \$5. Have the violin examined by an expert. 2.—It would probably be better to sell your violin to a dealer than to advertise it, and send it around the country to possible purchasers.

F. S.—The saying, "It is never too late to begin," which you quote, does not, unfortunately, hold good in regard to artistic violin playing. I fear that your age, twenty-four, would be against you in trying to become a really good violinist. It is impossible to build up a finished technic commencing so late. You could, of course make a certain amount of progress, and learn to play very simple music comparatively well, just how well depending on your talent, of course. As you say you are very fond of the violin, you probably would get enough pleasure from your violin studies to justify your taking up the study of the instrument; but it would be of little use for you to hope to do anything professionally. 2.—THE ETUDE receives many letters asking us to name the "best violinist," the "best" violin teacher, the "best" violin maker, the "best" repairer, etc., in the United States. You can readily see that in justice to our advertisers we cannot answer questions of this kind. The advertising columns of THE ETUDE contain the names of many violin firms, music schools, teachers, etc., whom you can safely trust to satisfy your wants. 3.—I do not know the firm about whom you inquire. A letter addressed to this firm in New York would reach them if they are still in business.

E. V. M.—It is quite impossible to set a value on a violin I have never seen. If the violin has been carefully used and is in good playing condition, you ought to be able to sell it for what you paid for it, or possibly more, considering that it was bought before the war, when violins were cheaper.

L. H. R.—There are a great many violins put out under the trade mark, "Rigart Rubus, St. Petersburg, 18—." Those I have seen are mostly factory fiddles of not much value. 2. I do not know of any chin rest especially designed to fit over the round edges, characteristic of this type of violins. However, a small strip of rubber, on top and back where the chin rest clamps on to the violin, might prevent it slipping.

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## Explaining the Scale.

Q. I am a piano teacher, but find it difficult to define and to explain a scale satisfactorily to my pupils' comprehension. Ida A., Plainfield.

A. The stereotyped definition of a scale is "a succession of single sounds, consisting of five tones and two semitones (within the compass of an octave) and proceeding by degrees, according to convention." In a major scale, the semitones occur between the third and fourth (mi-fa) and the seventh and eighth degrees (si-do). But the best explanation of the major scale is the following: A tetrachord is a scale-series of four notes (tetra, Greek, four) consisting of two tones and one semitone, such as do, re, mi, fa or as sol, la, si, do. First, do to re, a tone; re to mi, a tone; mi to fa, a semitone; also, Second, Sol to la, a tone; la to si, a tone; si to do, a semitone. Thus it is seen that the first and second tetrachords are identical, namely, one tone plus one tone plus half a tone, (two and a half tones); and that there is one tone between the two tetrachords (fa-sol). Thus, a major scale consists of two perfect tetrachords having one whole tone between them. The great utility of this lies in the fact that it helps to a better and an easier understanding of modulation, and the relations of keys. The tetrachords being absolutely similar in their parts and movements (two tones and a half), do, re, mi, fa and sol, la, si, do are alike in sound and interchangeable; in the key of C, the second tetrachord, sol, la, si, do, becomes do, re, mi, fa, the first tetrachord in the key of G, with one sharp, thus ascending through sharp keys every second tetrachord becomes the first tetrachord of a sharper key. In like manner descending, the first tetrachord of C, fa, mi, re, do, becomes the second tetrachord of F, do, si, la, sol, or one flat; thus descending through the flat keys, every first tetrachord becomes the second tetrachord of a flatter key. Simple modulation is thus explained and simplified by the inter-relation of tetrachords.

## One Lesson Per Week.

Q. Is one piano lesson a week sufficient for good progress? I am taking one a week, but I do not seem to get on fast.—GERTRAUDE H., Phila., Pa.

A. If you find one lesson insufficient and you have plenty of time to practice take as many lessons per week as your ability to practice and to assimilate will permit, and as your pocket will allow. The more frequently you take lessons during your first five to seven years' study, the better it will be for your progress, provided that your practice keeps pace with your lessons. After a time you may diminish the number of lessons as your interpretative needs increase.


## Piano Practice.

Q. Will you please give me a few counsels how to play accurately and with a good touch? Should I endeavor to play my Czerny and Cramer studies according to the metronomic pace marked, or faster—as my teacher urges me to do?—P. S., Atlanta, Ga.

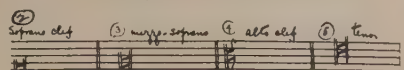
A. To answer the second part first: Do not play any of your studies or pieces as fast as the marked metronome pace; begin your study much slower and do not attempt to increase the speed until you can play every measure and passage correctly and coherently, without blurring or sloppiness, or by playing easy passages quickly and difficult ones slowly, but keep the same relative time throughout. Never endeavor to play faster than the metronome time; should you succeed in doing so, you would destroy the composer's own conception. For the first part, the following counsels may help you: Practice slowly, seeking accuracy and good touch. Always begin your day's work with scales, arpeggios, technical studies and difficult passages out of your pieces, all very slowly and paying the greatest attention to fingering and to touch. Do not pass by mistakes without correcting them. When necessary, practice each hand separately. Leave off playing before you get tired, either physically or mentally, no matter how short a time you may have practiced.

## The C Clef.

Q. What are the uses of the C clef? Is it ever used for anything besides the Alto violin?—A. M. G., Boston, Mass.

A. The C clef (Ex. ①)  represents the note generally called middle C, because it is the C which is midway between the bass clef, F, and the treble clef, G. This C

clef may be used on any line, according to the voice or instrument, thus: When placed upon the first line (Example 2) it is called the soprano clef; upon the second line (Example 3) it is the mezzo-soprano clef; upon the third line (Example 4) it is the alto clef. It is also employed for the viola, erroneously termed the "alto" violin, whereas it plays the tenor part. Upon the fourth line (Example 5) it is the tenor clef.



It is employed for the upper notes of the Violoncello, to avoid the use of many ledger-lines. Notice that the F and G clefs have also, at times, been written upon other lines than those of to-day. The C clef is now frequently written in the third space in conjunction with the G clef for the tenor voice, to indicate that, while the note C is intended, it is the absolute pitch of middle C which is sounded—the made voice being one octave lower than that of the female.

## Teaching Music "by Mail."

Q. I have before me several advertisements culled from different papers concerning teaching music "by mail"—piano, singing, theory, harmony, and composition. At present I live far from any teacher or school of music. Will you advise me in the matter? Can I study "by mail" any of these subjects with positive profit to myself?—STUDENT, Wyoming.

A. With one exception only, the study of music "by mail" is a deception and a snare. The piano cannot be learned by correspondence, for the simple reasons that no two persons have exactly the same faults and muscular interferences to overcome. The teacher has to determine and to correct them; you, the pupil, cannot diagnose them and describe them accurately by letter; therefore the teacher cannot tell you their precise remedies. Also, in order to learn, you must see your positions of body, arms, legs, feet, hands and fingers and how to gain complete independence of these parts. None of this can be done by correspondence. The study of singing by mail is still more impossible. Do not attempt it unless you are prepared to lose your voice. The only subject in which you can obtain competent and profitable (to you) instruction is in Harmony, Counterpoint and Composition. Theory you can read from a text-book.

## Colophane and Resin.

Q. What is the meaning of "colophane"?—A. M., Boston.

A. Colophane is another name for resin, used by players of string instruments to prevent their bows from slipping. It is also employed by gymnasts and athletes to maintain a firmer grip. The name derives from Colophon, a city of Asia minor, which supplies a large quantity of it.

## Color—Coloratura.

Q. Just what is meant when speaking of "color" in music?—A. B., Madison, Wisconsin.

A. The term color and coloring was formerly given to the ornamentation of melodic notes and phrases by means of trills, runs, arpeggios and cadenzas, whence the term "coloratura" has been applied to sopranos whose light voices show to most advantage in the performance of such ornaments. To-day, however, the word serves most frequently to describe the quality, depth of tone, etc., given by an artist to the interpretation of a phrase or even a note, as: sombre, dark, bright, clear, and so forth.

## The "Small-Coalman."

Q. Who was Thomas Britton, and what claim had he to be considered a musician?—MARTHA W., Flint, Mich.

A. Thomas Britton, an Englishman (1651-1714) was not a musician, but as a great lover of music he did more for the music and musicians of his time than many a musician. In reality he was a coal merchant and, on account of his musical activities, he has always been known as the "musical small coalman." The first public concert in England was given in 1670. A few years after, Britton, in conjunction with a musician named Banister, organized a series of weekly concerts, every Thursday, in his rooms over his coal shop, in London. They were given regularly until his death, in 1714. Many of the best musicians of the time, including Handel, took part in them.



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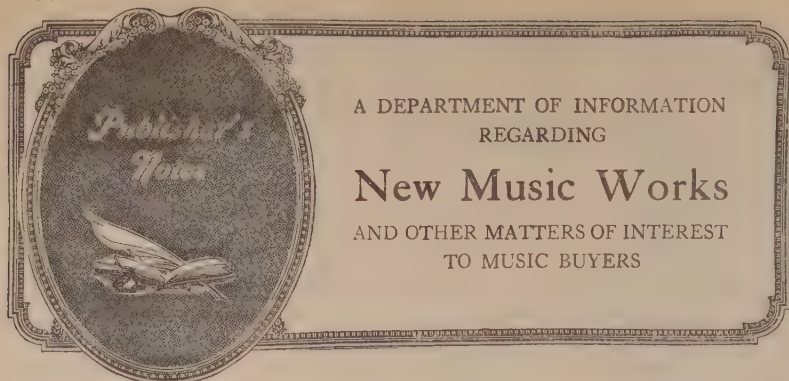
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## Intermediate Study Pieces for the Piano

This collection is now very nearly ready but the special offer will be continued during the current month. In order to give an idea just what this book will be like, we give a partial list of the contents as follows: *The North Wind*, Kern; *The Brook*, Karganoff; *Prelude* (Simplified), Rachmaninoff; *Lullaby*, Jensen; *Triumphal March*, Jensen; *Plaisanterie*, Bergé; *Bohème Polka*, Rubinstein, etc. All of these pieces are such that will give pleasure both to the player and the listener, but in addition, they have real value for technical study purposes.

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## How the "Lemon" Music Publisher Makes From 100 to 300% Profit

By Fred Miersch

THE scoundrel "lemon" music publishers who issue a pamphlet under the name of "Song-writer's Manual and Guide" or something equally misleading, mailing it to all inquiries received from magazine advertisements which invite composers and lyric writers to "Send me your songs, song-poems, melodies, instrumental numbers, operatic and classical compositions. I will write or arrange the music and publish. Fortunes made writing all classes of songs," are making thousands of dollars daily.

No doubt, more than one reader of THE ETUDE has had the bitter experience of paying a "lemon" music publisher \$50 to \$100 for 500 copies of his composition. These were printed with a crude, stock title-page; and no royalties were forthcoming although the succulent correspondence he received spoke enthusiastically about the composition, bringing sweet and pleasant dreams of a ready-made fortune.

For the past ten years I have worked in Tin Pan Alley, the syncopated highway basking beneath the bright lights of Broadway; but, as a writer of popular songs, I have yet to hear of one number successfully handled by a "lemon" music publisher, as the fakir who advertises for songs and classical compositions has been christened by the habitués of a legitimate music house.

I want to warn readers of THE ETUDE against these advertisers. If you cannot procure acceptance of your composition without paying for its publication, the next best thing is to have it printed yourself. For one year before switching over to the "legits" I wrote "lemon" melodies to "lemon" lyrics sent to my employer—a "lemon" publisher—and I know whereof I speak when I say that the pseudo-publishers, who broadcast the country with tales of fabulous riches made with musical compositions, are but music printers, charging from \$50 to \$100 for printing that can be procured direct for \$25. The song shark makes his profit on the printing, filing what few copies are left over after shipment of the amount specified in his agreement with the composer or lyric writer. If your composition possesses merit, paying a "publisher" to accept it will destroy every chance it has.

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 Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Oregon, March.  
 Dora A. Chase, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., February 1, 1923.  
 Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Miami, Fla., Feb.; Wichita, Kans., March; Columbus, Ohio, June.  
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## Musical Aphorisms

By Walter Rolfe

IT SEEMS to me, that the man who invent-  
ed the saying "A Jack of all trades is a  
master of none" must have been a musi-  
cian, as he who teaches every thing, usu-  
ally teaches every where. He is here to-  
day and gone to-morrow.

In the musical world, it is much better  
to let the public discover you than to try  
to startle it by proclaiming you have dis-  
covered yourself.

Genius like murder, will out.

Don't prate upon what you have done;  
it's what you can do now that counts.

This is the age of the specialist in every  
profession; so specialize on some particu-  
lar instrument. Don't be a "Smatterer."

Don't encourage mediocre talents to con-  
tinue study even if it costs you a few dol-  
lars; it's expensive in the long run.

One pupil recently told me (when I  
accepted her resignation) that after having  
taken of five other teachers, and learned  
much from all of them, the only thing she  
learned from me was that she had no tal-  
ent.

If you can't be enthusiastic, don't be a  
music teacher; be a butcher or plumber.  
How can you expect to enthuse a pupil  
over a musical composition, if you cannot  
enthuse yourself?

If you cannot be an eclectic and adjust  
your method to your pupil, both you and  
your pupils will play only in the key of  
A-Flat failure.

Don't try to teach a thing you cannot do  
yourself. Who would attempt to teach  
French or Spanish if he could not speak it?  
How can you expect to teach a pupil  
a musical masterpiece that you cannot play  
yourself?

Be sincere in every musical effort; if you  
are, and happen to be wrong, God will for-  
give you, but if you are not and happen to  
be right for once, you'll not always be so  
lucky.

## Gold and Music

THAT gold is the best metal for the pro-  
duction of certain musical tones will not be  
a surprise to many who have always re-  
garded this precious metal as the finest for  
many uses. In speaking of the value of  
metals in making musical instruments, Dr.  
D. C. Miller says in *The Science of Musi-  
cal Sounds*:

"The traditional influence of different  
metals on the flute tone are consistent with  
the experimental results obtained from the  
organ pipe. Brass and German Silver are  
usually hard, stiff and thick, and have  
little influence upon the air column, and the  
tone is said to be hard and trumpetlike.  
Silver is denser and softer and adds to the  
mellowness of the tone. The greater soft-  
ness and density of gold adds to the soft  
massiveness of the walls, giving an effect  
like an organ pipe surrounded with water.  
Elaborate analyses of the tones from flutes  
of wood, glass, silver and gold prove that  
the tone from the gold flute is mellower  
and richer, having a longer and louder  
series of partials than flutes of other ma-  
terials."

"To me more dear, congenial to my  
heart,  
One native charm, than all the gloss of  
art."

Goldsmith

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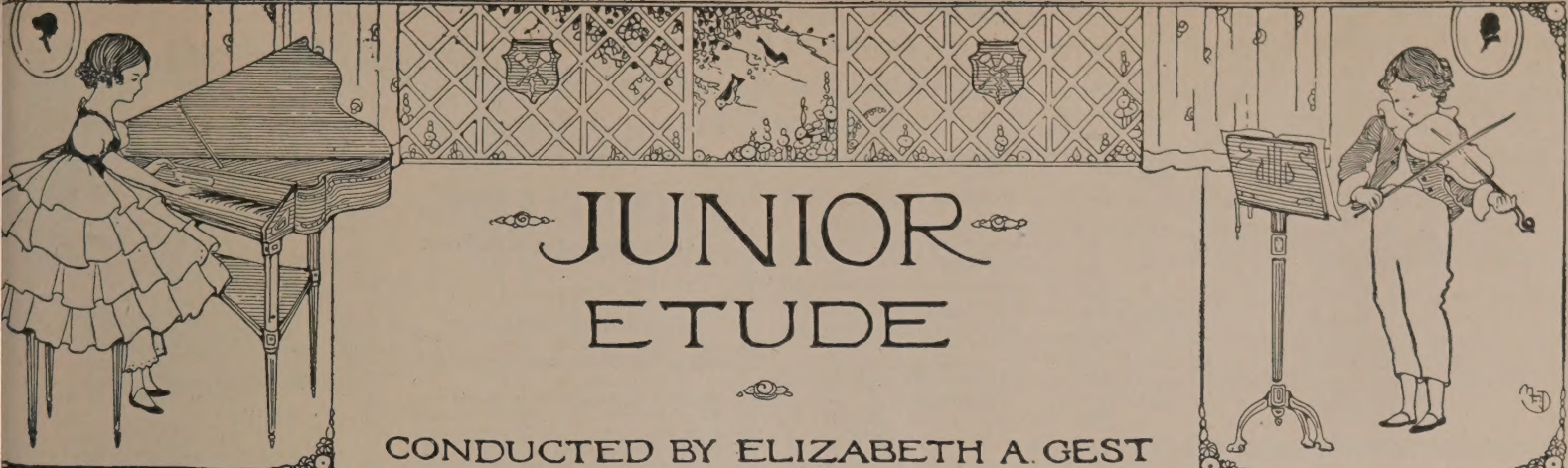
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JUNIOR

ETUDE

CONDUCTED BY ELIZABETH A. GEST

"Oh, dear me," said Betty, after the finalphony concert of the season, "what in the world was that noise?" and she looked around, but did not see a thing. She sat down and closed her eyes and tried to remember some of the beautiful music she had heard that afternoon.

Presently the big Bass-Viol came up to Betty and said: "Good afternoon."

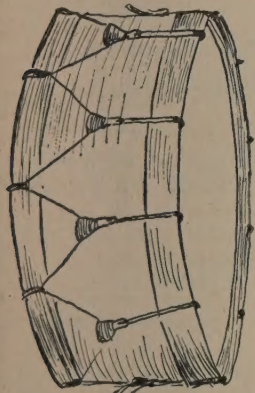
"Good afternoon," answered Betty pleasantly; for she felt quite well acquainted with the big instruments now and was not as bashful as when she first met them. "I did not make that loud noise just did you?" she asked.

"No, indeed, I could not make a noise like that," answered the Bass-Viol. "It has been one of the battery over in the corner."

"What is the battery?" asked Betty.

"They are," answered some voices from the corner.

"Come on, Betty," said the Bass-Viol. "Take you over there to see them. They are good friends of mine. That first one is a Bass-Drum."



seen drums like that before."

"But I thought you said it was the battery," said Betty, "I have often seen

drums like that first one in parades. But what is that brass plate on top of it for?"

"That? Oh, that's a pair of cymbals. You must have noticed them. They make a big crash when they are struck against each other. I don't call that music, though," said the Bass-Viol.

"Huh, you don't think I can make anything but noise, do you? Well, we will settle that little matter some time when the young lady is not present," asserted the cymbals.

"Do tell me what those things are that look like maple-syrup kettles. I have never seen anything that looked like them before," confessed Betty.

"No? Well, they are the Tympani—they are called kettle-drums for short."

"Pleased to meet you," said one of the Tympani, sort of introducing himself. "I'm some drum, I am. I'm not at all like ordinary drums. I am tuned to musical pitch, but the others just have to always make the same 'kerplunk.'"

"Indeed," said Betty. "And are there drum tuners just like piano tuners?" she asked.

"No; the man who plays me tunes me, and very often he changes my pitch right in the middle of the piece while all the others are playing. It takes great skill and a keen ear to do that," said the kettle-drum proudly.

"I should think it would," she answered, looking about the room. "What are those long silver pipes?"

"They are gongs, you know; sound something like church bells," explained the Bass-Viol. And without waiting to be invited, Betty took up the mallet and struck them. "Oh, what a lovely sound," she exclaimed. "If church bells were like that, what lovely music Sunday morning would make!"

"Bet you don't know my name?" interrupted a queer-looking metal plate about as big as a barrel head.

"You are quite right," answered Betty; "I have no idea. Do tell me."

"Tam-tam," he said. "I love the loud music. Can't get it too loud for me."

Betty and the Battery

Notice me in some big climax at the next concert. I did not have anything to do to-day."

"And notice me, too," said a little round thing with bells on it.

"Oh, I know you already. You are a Tambourine. We had one in a Spanish dance at school once."



"You're a Tambourine" said Betty.

"And I am a Triangle, I may as well tell you."

"A Triangle," said Betty; "well, you are easy to remember, anyway, for you certainly could not be anything round or square."



"I am a Triangle."

"And I could not be anything but myself, either," said a wee, small voice. Betty had to look carefully to see what it was, for it was so small. "I'm a castanet."

"Of course," said Betty. "We had one of those in the Spanish dance, too, only it was always covered up by someone's hand and I never could see it. What are you resting on?" she asked.

"I'm a Xylophone; and, by the way, now that you mention it, would you mind removing that Castanet? I hate to have things on top of me," he complained.

"I saw a Xylophone once, in a vaudeville," said the little girl.

"Oh, horrors, did you really? Well, then you will be more interested to hear me in a real orchestra. I'll show you how I ought to sound."

"Well, Betty," interrupted the Bass-Viol, "I guess you know us all now, and you will surely be busy at the next concert trying to find us."

"Yes, I'm just crazy to come to the next concert; but I don't think I can find you all on one day—all the Strings and Woodwinds and Brasses and everything."

"No, perhaps not; but you must come to all the concerts," said the Bass-Viol, "you certainly must."

And Betty opened her eyes and saw her mother standing right in front of her. "Why, Betty," said her mother, "I do believe you were talking in your sleep about the orchestra."

"Oh, no, I wasn't, mother; but please, may I go to all the symphony concerts next year?"

"Yes, indeed," answered her mother, "you certainly must."

(Note—Betty's visit to the Strings was in the JUNIOR ETUDE in October, 1922; Betty and the Brass instruments in March, 1918; Betty and the Woodwind instruments in April, 1918.)

I love to go to concerts  
And hear orchestral things,  
And try to note the difference  
Twixt WOODWINDS,  
BRASS,  
and STRINGS.

DEAR JUNIOR ETUDE:

We have taken the ETUDE about four years and I enjoy it very much, especially the Junior Page. I read the article about finding out how much we have practiced, and I figured it out that I have practiced about nine hundred hours.

From your friend,  
Evangeline Vold, (Age 12),  
Wis.

N. B. Evangeline has calculated that she has practiced nine hundred hours, and she is twelve years old. How much do you think you have done? The practice hours certainly do add up to surprisingly large figures, and it would seem that a tremendous amount could and should be accomplished in all that time. But after all, unless the practice has been well-done with a concentrated mind, a great many of those hours would be absolutely wasted. So try to have all of your hours add up to accomplishment as well as to time on a clock.

To make somebody happy  
Every single day,  
Is why I study music  
And want to learn to play.

Famous Composers

By Marion B. Matthews

I'm sure you all know Mendelssohn,  
Who wrote a Song of Spring,  
(As well as oratorios  
Which people often sing).

There's Rubinstein, whose Melody  
Will live forevermore.  
The deaf composer, Beethoven,  
You've heard about before.

Remember Paderewski  
And his famous Minuet;  
And Handel, and his Largo,  
Which the world will not forget.

Now, if you'll just add Chopin,  
Whose Minuet Waltz you play;  
I'll say good-bye and this will end  
The lesson for to-day.

A great pianist said, "Try to make your piano sing and laugh and cry, and you will never find practice dull."

JUNIOR ETUDE:

I have taken THE ETUDE for two years and have played all the pieces, duets and trios, pieces with my sister, enjoying them all, but now I have become interested in reading your articles. A few evenings ago I found the JUNIOR ETUDE page becoming interested at once I tried the one which I am sending. I have found some of your articles on playing are very interesting; and, as I have taken piano lessons for eight winters, it is quite interesting to see some of the things I have learned given in a new way. I should like very much to be a member of the JUNIOR ETUDE if I am not too old.

From your friend,  
PRISCILLA DUNCAN (Age 15),  
New Hampshire.

N. B.—There are no "members" of the JUNIOR ETUDE. Anyone under the age of 15 is eligible to enter the competitions.



## Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories and essays and answers to puzzles.

Subject for story or essay this month—"My Greatest Musical Experience." Must contain not over one hundred and fifty words. Any girl or boy under fifteen years of age may compete.

All contributions must bear name, age and address of sender (written plainly, and not on a separate piece of paper) and be received at the JUNIOR ETUDE Office, 1712 Chestnut street, Philadelphia, Pa., before the tenth of February. Names of prize winners and their contributions will be published in the issue for April.

Put your name and age on the upper left-hand corner of the paper, and your address on the upper right-hand corner of the paper. If your contribution takes more than one piece of paper, do this on each piece.

Competitors must comply with all of the above conditions. Do not use typewriters.

## HELEN'S RECITAL

(Prize Winner)

If you had gone to Helen's home about a week ago, you would have found her very busy preparing for the great event, her recital.

When the great day arrived, Helen stepped on the stage looking like a beautiful fairy. She sat by the piano and began to play and she did play wonderfully. The audience showed how much they enjoyed it by their thunderous applause. This inspired Helen to play each number better.

At the conclusion of her recital her little friends came to congratulate her and beseege her with questions as to how she could play her numbers so well; to which she gave this answer: "I realized that I must do my best, so I just practiced my scales, finger exercises and pieces as diligently and carefully as possible. This gave me confidence to play my best tonight."

LEONA SKORY (Age 12), Michigan.

## HELEN'S RECITAL

(Prize Winner)

Helen's music teacher was going to give a recital. She was going to play. When the recital started every one was glad. Helen was third to play and she played her piece without a mistake and did not get nervous or excited as most girls and boys do. Her teacher was going to give a prize to the one who played their piece the best. Every girl and boy wanted to win the prize. As they played they only thought of what the prize would be. Helen thought only of her piece while she played and she won the prize.

ESSIE MCGOWAN (Age 11), South Carolina.

## HELEN'S RECITAL

(Prize Winner)

Helen planned her recital with great eagerness and thought. She did not put the pupils down on the program for whatever piece they happened to have finished, but gave each pupil a piece which showed him off to the best advantage, a piece which had opportunities for his strong points and for his weak ones.

Helen studied the thought about pupils' recitals, the practical preparation for recitals, and the best piano manners.

Some of the thoughts she studied were:

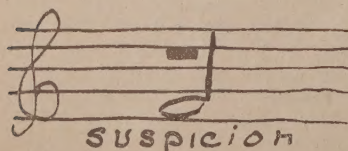
1. Pupils enjoy showing what they can do well.
2. Parents enjoy seeing their children "show off."
3. The younger children learn to give pleasure to others through their music, the less conscious they are about it.

The people who heard the recital said: "It was the best music I have ever heard." It thrilled me more than I can tell.

GLADYS MILLER (Age 15), Tennessee.

## Honorable Mention for Compositions

Alice Nash, Emma Bergeson, Jane McPherson, Ethelyne Ford, Adeline Bellman, Jeanette Clevenger, Filomena Capasso, Norbert Roach, Lou Ernestine Buck, Lucille Rusie, Anita Reichert, Josephine Stein, Emma Elizabeth Williams, Adele Stein, Alice Melbye, Helen Alter, Agnes Pantbury, Lela Sallors, Frances Ooley, Carmen Trammell, Eva Leet, Eugenia Coleman, Cecelia Moorman, Alice Wiener, Irma Renfrew, Mary Elizabeth Doherty, Ruth Wendemuth, Juanita M. Clanin, Regina Kirschner, Elizabeth Winifred Emery, Ida Margolis, Sarah Levy, Lucille Parson, Mary Frances Scott, Maxine Weinberg, Laura Cassels, Juanita Jane Darnell, Celestia Jones, Velma Davis, Louise Arrington, Inez Helen Christianson, Belva Nell Rummager, Phoebe Steffey, Alice Barker, Margarita Newhard, Theo. B. Van Tassel.



Why is the above note likely to be put in prison?  
Because it is under arrest (a rest).  
And why is it not likely to be put in prison?  
Because it is above suspicion.

(MAITLAND HARVEY)

## Puzzle

1. Add two letters to a contest and get what joins the staffs together.
2. Add two letters to a stringed instrument and get a wood-wind instrument.
3. Add two letters to an instrument and get that which raises a note's pitch one semitone.
4. Add two letters to the end of a measure and get boats.
5. Add two letters to what represents a tone and get to designate.
6. Add two letters to part of the staff and get a word that means in a line.
7. Add two letters to a preposition and get a signature.
8. Add two letters to a beverage and get the "Battery" of an orchestra.
9. Add two letters to a vegetable and get an instrument.
10. Add two letters to an instrument and get an insect.
11. Add two letters to a girl's name and get a term meaning to slow up.
12. Add two letters to a beverage and get a series of tones.

## Answer to Famous Singer Puzzle

1. Caruso.
2. Galli-Curci.
3. Melba.
4. Schumann-Heink.
5. McCormack.

Prize Winners:—Marjorie Tyre (age 15), Pennsylvania; Lorene Shisler (age 8), Ohio; Eugenia Skory (age 14), Michigan.

## Honorable Mention for Puzzles

Clayton E. Buell, Verna Messenger, Mary Elizabeth Daherty, Agnes McCulloch, Viola Herzog, Clara Hemsath, Doris Mason, Antoinette Doll, Harriet Beuviet, Natalie Jones, Laura Cassels, Mary Smith, Florence Fox, Robert E. Smith, Alice Melbye, Helen Kalanis, Marion Hall, Mildred Varner, Mamie Gray Holland, Marie Kauffman, Ruth Heard, Leila Horsley, Flora Riley, Lucile Gring, Harold Rix, Lou Ernestine Buck, Lucille Rusie, C. M. Mason, Lillian M. Fell, Edith Erickson, Edward Fisher, Lillian Albert, Helen Pethel, Clara Meyer, Alice Smith, Mary Rose Hurley, Jack Dreyer, Walter O'Callaghan, Elinor Carmen Kirkel, Irene Crump, Theresa D. Cardella, Margaret Siem, Norma Beitelsocher, Diana Ellis, Neva Christen, Gertrude Finkelstein, Marie Berthe, Eleanor C. Finney, Ruth Lofgren, Silve Marie Manogue, Allen M. Peters, Alice Wiemer, Marie Baker, John Tolka, Dotty Gilmon, Ann Naylor, Irene Nelson, Gwendolyn Duggan, Margaret Danischek, Inez Helen Christianson, Elizabeth Winifred Emery, Maxine Weinberg, Mary Frances Scott, Anne G. Doyle, Helen Reuland, Mildred Pallison, Adrienne Vegiard.

## Letter Box

DEAR JUNIOR ETUDE:

I am not a subscriber to THE ETUDE but get them out of the library, and as I have not seen a letter from my town or state I thought I would write one. I have just been reading the number of THE ETUDE that tells about getting up a Junior Music Club (March, 1922), and I decided to try it. I take piano lessons and my sister takes on the violin. We have several friends who take piano lessons and I think we can succeed in getting up a club. I hope some other JUNIOR readers will do likewise.

From your friend,  
DORIS DAVIS, Calif.

N. B. Often the JUNIOR ETUDE receives letters asking how to join the Junior Etude Club or some such question. There is no Junior Etude Club of any kind and no one need be a subscriber to THE ETUDE to enter the contests. The Junior Music Clubs that are being formed so successfully are not Etude Clubs in any sense whatever, although some of them have been pleased to name their clubs for THE ETUDE, and all are at liberty to do so. THE ETUDE of March, 1922, was a club number and a great many Junior Music Clubs have been formed on the suggestions that were presented in the JUNIOR ETUDE of that month. If any other Junior Readers have formed clubs or have joined clubs, the JUNIOR ETUDE will be glad to hear from them.

DEAR JUNIOR ETUDE:

I have always been much interested in THE JUNIOR ETUDE and am now going to write to you for the first time. As my sister is an instructor in piano and voice and has taken lessons for many years, I have always studied with her. We have taken THE ETUDE ever since I can remember and I have always enjoyed playing the piano pieces and reading the many interesting articles in it.

Your friend,  
JOYCE CARLISON (Age 14), Conn.

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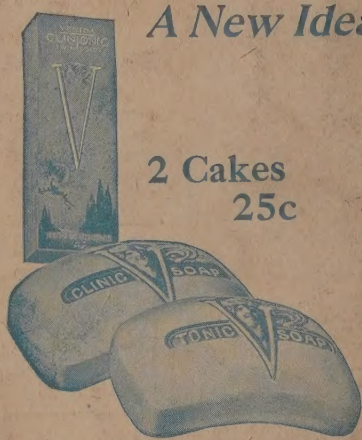
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